



Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 8 January 2022, 3pm
Performance Hall

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.

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|------|--|------|
| 3.00 | Elyssa Kiang <i>violin</i> (pupil of Eri Koni) | |
| | Huber Concertino in G Major op8 no4 | 5' |
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| 3.10 | Elara Jacobs <i>trumpet</i> (pupil of Phillip Bainbridge) | |
| | Hummel Trumpet Concerto S49 iii <i>Rondo</i> | 4' |
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| 3.20 | Aidan Zhao <i>violin</i> (pupil of Eri Konii) | |
| | Bartok arr. Szekely Romanian Folk Dances | |
| | <i>i Jocul ii Braul iii Pe loc v Poarga Romaneasca</i> | 5' |
|
 | | |
| 3.30 | Nona Lawrence <i>violin</i> (pupil of Eri Konii) | |
| | Bach Violin Partita no 1 in B minor BWV1002 <i>Double</i> | 2' |
|
 | | |
| 3.40 | Emira Kangesan <i>harp</i> (pupil of Daphne Boden) | |
| | JS Bach arr. Grandjany Sarabande from Violin Partita no1 | 3.5' |
|
 | | |
| 3.50 | Ka Men Yau <i>violin</i> (pupil of Mona Kodama) | |
| | JS Bach Violin Concerto in A minor BWV 1041 <i>i Allegro</i> | 4' |

- 4.00 **Tolga Mardin** *violin* (pupil of Viktoria Grigoreva)
Lalo Symphonie Espagnole i *Allegro non Troppo* 5'
- 4.15 **Lachlan Edwards** *violin* (pupil of Mark Messenger)
Bach Partita No3 in E major BWV1006 iv *Menuet I* 1.5'
Elgar Violin Sonata in E minor op82 i *Allegro* 7.5'
- 4.30 **Teresa Kiang** *violin* (pupil of Eri Konii)
Kreisler Tango op165 no2 3'
- 4.45
- 5.00



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*

MUSEUM CONCERTS

Friday 14 January, 12.30pm

Museum Gallery

JS Bach (1685–1750)	Cello Suite no 5 in C minor, BWV1011 <i>Prelude</i> <i>Allemande</i> <i>Courante</i> <i>Sarabande</i> <i>Gavotte I & II</i> <i>Gigue</i>	25'
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Pablo Tejedor Gutierrez baroque cello

Croft (1678–1727)	Ground for harpsichord in C minor, D221	3'
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Purcell (1659–1695)	Suite for harpsichord no 7 in D minor <i>i Almand</i> <i>ii Corant</i> <i>iii Hornpipe</i>	7'
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JS Bach (1685–1750)	Concerto in D minor, BWV974 <i>ii Adagio</i>	4'
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Apolline Khou harpsichord

Upcoming Events

Rush Hour Concert

Monday 17 January, 6:00 PM

Performance Hall

Repertoire to include:

Stravinsky - The Firebird Suite

Traditional - Sette Canzoni Veneziane

Bruch - Kol Nidrei op 47

Milhaud - Sonata for two violins and piano op 15

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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Programme details correct at time of going to print.



RCM AT ST. MARY ABBOTS

Friday 14 January, 1.05pm

RCM AT ST. MARY ABBOTS

Friday 14 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Debussy	Estampes, L100	6'
(1862–1918)	ii <i>La soirée dans Grenade. Mouvement de Habañera</i>	

Chopin	Preludes op 28	11'
(1810–1849)	no 17 in A flat major	
	no 18 in F minor	
	no 19 in E flat major	
	no 13 in F sharp major	
	no 16 in B flat minor	

Osman Tack piano

Saint-Saëns	Cello Concerto no 1 op 33	15'
(1835–1921)	ii <i>Allegretto con moto Cadenz</i>	
	iii <i>Tempo I</i>	

Laura Armstrong cello
Clare Juan piano

Mendelssohn	String Quartet no 1 op 12 in E-flat major	13'
(1809–1847)	iii <i>Andante espressivo</i>	
	iv <i>Molto allegro e vivace</i>	

Medea String Quartet

Mira Marton violin | **Clara Mezzanatto** violin | **Joanna Patrick** viola
Ada Guarneri cello

Osman Tack

Osman is currently in his first year of a Master's studying with Sofya Gulyak and Danny Driver. Previously he studied with Ian Jones whilst completing a PhD at the University of Oxford. Recent activities include performing Chopin's Preludes at a masterclass for Bernard d'Ascoli, and premiering compositions by RCM composers at the Head On festival. As a winner of the Chandos Young Musician of the Year and Pro-Corda national chamber music competition, Osman has performed recitals and concerti at prestigious locations around the world. This year he will be releasing a CD of Stephen Dodgson's solo piano works, which will be premiered at the Barnes music festival. He has a love for teaching and has accompanied many singers, instrumentalists and dancers, including the tenor Ian Bostridge and dancers at Elmhurst Ballet School.

Laura Armstrong

Laura Jane Armstrong is a cellist currently studying at the Royal College of Music with Raphael Wallfisch. She previously completed a Bachelor of Music at the Royal Academy of Music studying with Felix Schmidt and Benjamin Hughes. Laura has had the privilege of attending masterclasses with Ralph Kirshbaum, Steven Doane, Mario Brunello, Hannah Roberts, Alexander Baillie and Gidon Kremer amongst others. Her contemporary classical work includes projects under the direction of Oliver Knussen, with mentoring from Harrison Birtwistle. Laura is grateful to be supported by the Mamie and Ruth Waddell Memorial Prize, the Emma Newton Grant and the Denne Gilkes Memorial Fund, and very happy to have been recently awarded the RPS Julius Isserlis Scholarship to study in Berlin. She is also a recipient of the Jaqueline Ward Award

Clare Juan

Originally from Melbourne, Australia, Clare Juan is currently studying for a Bachelor of Music, at the Royal College of Music, as a Henry Wood Trust award holder, studying with Gordon Fergus-Thompson. She has performed in venues such as Hamer Hall, Arts Centre and the Elisabeth Murdoch Hall, Melbourne Recital Hall. As a soloist, Clare has performed with the Preston Symphony Orchestra, recitals for the Robert Stolz Viennese Music Society, live performances on 3MBS radio as well as recitals in Australia, New Zealand and Taiwan.

Medea String Quartet

The Medea String Quartet is a newly formed chamber ensemble comprised of current students and graduates of the Royal College of Music. Drawn together from a young age by a love for string quartet playing, Clara Mezzanatto and Ada Guarneri performed for many years in the same string quartet in their native Italy having met at the Xenia Chamber Music Course. Together, they have appeared at venues and festivals such as Unione Musicale Torino, Around EstOvest, Palazzo Barolo Torino, La Venaria Reale and Evergreen Fest, and have received coaching from members of the Alban Berg, Castalian and Delian String Quartets. Now based in London, they formed the Medea String Quartet in 2020 with English violist Joanna Patrick and violinist Mira Marton under the aegis of Simon Rowland-Jones. They have since performed in a number of concerts in London private houses as well as RCM Chamber Essentials, Lunchtime Concerts and St Mary Abbots concert series.

Upcoming Events

RUSH HOUR CONCERT

Monday 17 January, 6pm
Performance Hall

Repertoire to include:

Stravinsky The Firebird Suite

Traditional Sette Canzoni Veneziane

Bruch Kol Nidrei op 47

Milhaud Sonata for two violins and piano op 15

Tickets: Free, but required

Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 15 January 2022, 3pm
Performance Studio

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|------|--|------|
| 3.00 | Youer Chen <i>piano</i> (pupil of Emma Covill) | |
| | Tchaikovsky La Nouvelle Poupee op39 | 1' |
| | Gerard Hengeveld Cha-Cha-Cha | 1' |
| | Bach Little Prelude in E Minor BWV938 | 1.5' |
| | | |
| 3.15 | Matthea Zhou <i>piano</i> (pupil of Geoffrey Govier) | |
| | Moszkowski Etincelles op36 no6 | 3' |
| | Chopin Mazurka in C sharp minor op63 no3 | 2.5' |
| | Schubert Impromptu in G flat op90 D999 no3 | 6' |
| | | |
| 3.30 | | |
| | | |
| 3.45 | Hector Elwes <i>violin</i> (pupil of Viktoria Grigoreva) | |
| | Lalo Symphonie Espanole in d minor op 21 <i>i Allegro non troppo</i> | 8' |

4.00	Alma Silvera <i>cello</i> (pupil of Joely Koos)	
	Popper Gavotte no	2 4'
	Saint-Saens The Swan	3'
4.15	Cyprian Beecroft <i>violin</i> (pupil of Mark Messenger)	
	Saint Saens Havanaise In E Major op83	10'
4.30	Oliver Brown <i>oboe</i> (pupil of James Turnbull)	
	Poulenc Oboe Sonata ii Scherzo	4.5'
4.45	Annabel Marshall <i>viola</i> (pupil of Karen Bradley)	
	Telemann Fantasia no9 in B Minor TWV 40:22	5.5'
	Clara Schumann Romance no1 op22	4'
5.00	Chloe Zhou <i>violin</i> (pupil of Michal Cwizewicz)	
	Wieniawski Fantasia on Themes from Faust op20	15'



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R O Y A L

C O L L E G E

O F M U S I C

London

Junior Department Soloists Concert

Saturday 15 January 2022, 5.30pm
Performance Hall

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Jiahao Zhang *piano*
JS Bach (1685-1750)

English Suite no3 in G minor BWV808 4'
i Prelude

Ansh Soni *violin*
Smetana (1824-1884)

From My Native Country (Aus der Heimat) 5'
ii Andantino

Emily He *piano*
Moszkowsky (1854-1925)
Prokofiev (1891-1953)

Etude op72 no6 in F Major 2.5'
Rigaudon op12 no3 1.5'

Elsa Chung *violin*
Berekeley (1903-1989)

Elegy and Toccata op33 4.5'

Isaac Skey *flute*
Krystof Zgraja (b.1950)

Virtouso Flamenco Studies Study no1 4.5'

Jaime Wong *piano*
Scriabin (1872-1915)

Preludes op11 Numbers 13 and 14 3'

Haolin Zhao <i>violin</i> Lalo (1823-1892)	Symphonie Espagnole op 21 v <i>Rondo</i>	5'
Ivan Yurchenko <i>piano</i> Scriabin (1872-1915)	Waltz op38 in A flat major	4.5
Bronwen Roberts <i>trumpet</i> Neruda (1708-1780)	Trumpet Concerto i <i>Allegro</i>	5'
Amélie Sainsbury <i>flute</i> Muczynski (1921-2010)	Three Preludes for Unaccompanied Flute op18 i <i>Allegro</i> ii <i>Andante molto</i> iii <i>Allegro molto</i>	4.5'
Belinda Mendes da Costa <i>trombone</i> Pryor (1870-1942)	Thoughts of Love	4'
Michael Tao <i>piano</i> Scriabin (1872-1915)	Etude op42 in F-sharp major Etude op42 no5 in C-sharp minor	2' 2.5'
Vivek Ramaman <i>violin</i> Hubay (1858-1937)	Carmen Fantasie Brilliante	5'
Aurelia Walker <i>piano</i> Liszt (1811-1886)	3 Etudes de Concert S.144 no3 <i>Un Sospiro</i>	5'

Many thanks to **Debbie Shah** *piano*
and to the following teachers:

Jianing Kong, Erica Dearing, Yekaterina Lebedeva, Hilary Sturt,
Nicolas Bricht, Alvin Moisey, Viktoria Grigoreva, Torbjorn Hultmark,
Margaret Ogonovsky, Ruth Molins, Konstantin Lapshin,,

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RUSH HOUR CONCERT

Monday 17 January, 6pm

Performance Hall

Stravinsky (transc Agosti) (1882–1971)	The Firebird Suite <i>i Danse infernale</i> <i>ii Berceuse</i> <i>iii Finale</i>	12'
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Harris Leung piano

Albéniz (1860–1909)	Mallorca	8'
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Barrios (1885–1944)	Vals op 8 no 4	4'
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Mark Dangerfield guitar

Bruch (1838–1920)	Kol Nidrei op 47	10'
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Radwan Chan cello
Steven Yeung piano

Milhaud (1892–1974)	Sonata op 15 <i>i Animé</i> <i>ii Modéré</i> <i>iii Très vif</i>	16'
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Mirjam Bartol violin
Hilary Yip piano
Joel Dixon oboe

Please wear a face covering, thank you.

Upcoming Events

ENSEMBLE MOLIÈRE

Monday 24 January, 6pm

Performance Hall

Repertoire to include:

Lully Ouverture from Psyché

Couperin Sonade from L'Impériale, Les Nations

Telemann Quatuor no 6 in E minor from Nouveaux quatuors en six suites

Couperin La Paix du Parnasse (Sonade en Trio) from L'Apothéose de Lully

Couperin Chaconne ou Passacaille from La Françoise, Les Nations

Tickets: £5

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www.rcm.ac.uk/legacies

JUNIOR FELLOW SHOWCASE

Wednesday 19 January, 6pm

Amaryllis Fleming Concert Hall

Roelof Temmingh, Constant & Kit Lambert Junior Fellowship

Hindemith (1895–1963)	Organ sonata no 3 'über alte Volkslieder'	10'
	<i>i</i> <i>Ach Gott, wem soll ich's klagen</i>	
	<i>ii</i> <i>Wach auf, mein Hort</i>	
	<i>iii</i> <i>So wunsch ich ihr</i>	

Domenico Gioffré organ

Hindemith	Clarinet Quartet	26'
	<i>i</i> <i>Mäßig bewegt</i>	
	<i>ii</i> <i>Sehr Langsam</i>	
	<i>iii</i> <i>Mäßig bewegt</i>	

Magdalenna Krstevska clarinet
Emma Purslow violin
Jobine Siekman cello
Roelof Temmingh piano

Hindemith	Kammermusik no 1 op 24	15'
	<i>i</i> <i>Sehr schnell und wild</i>	
	<i>ii</i> <i>Mäßig schnell Halbe</i>	
	<i>iii</i> <i>Quartett: Sehr langsam und mit Ausdruck</i>	
	<i>iv</i> <i>Finale 1921: Lebhaft</i>	

Solomon Markman violin | Elliott Bougant violin | Lia Marcos e Melo viola
Emily Henderson cello | Danny Cleave bass | Beth Stone flute | Raphael Froissart clarinet
Bruce Parris bassoon | John Kerr trumpet | Aaron Townsend percussion
Tobias Engelbrektsson percussion | Iain Clarke piano | Flávio Rodrigues accordion

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Upcoming Events

ENSEMBLE MOLIERE

Monday 24 January, 6pm

Performance Hall

Repertoire to include:

Lully Ouverture from Psyché

Couperin Sonade from L'Impériale, Les Nations

Telemann Quatuor no 6 in E minor from Nouveaux quatuors en six suites

Couperin La Paix du Parnasse (Sonade en Trio) from L'Apothéose de Lully

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www.rcm.ac.uk/legacies

LUNCHTIME CONCERT

Wednesday 19 January, 1.05pm

Performance Hall

Beethoven (1770–1827)	Piano Sonata no 31 op 110 <i>i Moderato cantabile molto espressivo</i>	8'
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Yiming Guo piano

Brahms (1833–1897)	Violin Sonata no 1 in G major op 78 <i>i Vivace ma non troppo</i>	12'
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Hindemith (1895–1963)	Violin Sonata op 11 no 1 <i>i Frisch</i>	5'
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Anya Blue Robins violin
Domonkos Csabay piano

Liszt (1811–1886)	Années de Pèlerinage Deuxième <i>v Sonetto 104 del Petrarca S161 no 5</i>	7'
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Arthur Di Francesco piano

R Schumann (1810–1856)	Märchenbilder op 113 <i>i Nicht schnell, Moderato</i> <i>ii Lebhaft Vivo</i> <i>iii Rasch, Presto</i> <i>iv Langsam, mit melancholischem Ausdruck</i>	15'
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Diego Bartolome viola
Rodolfo Alberio piano

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ENSEMBLE MOLIÈRE

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MUSEUM CONCERTS

Friday 21 January, 12.30pm

Museum Gallery

Paganini (1782–1840)	24 Caprices for Solo Violin op 1 no 9 no 24	7'
Lucilla Mariotti violin		
Kapsberger (1580–1651)	Toccata Arpeggiata and Capona	3'
de Visée (1650–1725)	Prélude and Allemande	5'
Marais (1656–1728)	Les Voix Humaines	5'
Danny Murphy lute		
JS Bach (1685–1750)	Cello Suite no 6 in G major BWV 1012 i <i>Prelude</i> ii <i>Allemande</i>	10'
Yang Yu viola		
Couperin (1727–1789)	Concerto Royal no 3 i <i>Prélude</i> ii <i>Allemande</i> iii <i>Courante</i> iv <i>Sarabande grave</i> v <i>Gavotte</i> vi <i>Musette</i> vii <i>Chaconne légère</i>	10'

Hannah Parry recorder | **Dominika Maszczyńska** harpsichord

Upcoming Events

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RCM SYMPHONY ORCHESTRA

Friday 21 January 2022, 7.30pm

Amaryllis Fleming Concert Hall

Sir Antonio Pappano conductor

Alim Beisembayev piano

RCM SYMPHONY ORCHESTRA

Friday 21 January 2022, 7.30pm | Amaryllis Fleming Concert Hall

Sir Antonio Pappano conductor

Alim Beisembayev piano

RCM Symphony Orchestra

This concert is supported by

Her Serene Highness Princess Heidi von Hohenzollern

Maconchy (1907–1994)	Nocturne for Orchestra	6'
Ravel (1875–1937)	Piano Concerto in G major <i>i Allegramente</i> <i>ii Adagio assai</i> <i>iii Presto</i>	23'

INTERVAL

Vaughan Williams (1872–1958)	Symphony no 5 in D major <i>i Preludio</i> <i>ii Scherzo: Presto misterioso</i> <i>iii Romanza: Lento</i> <i>iv Passacaglia: Moderato</i>	43'
Bax (1883–1953)	Tintagel	12'



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PLEASE WEAR YOUR MASK, THANK YOU

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, Royal College of Music alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout this season RCM musicians celebrate and explore several of his symphonic masterpieces and chamber works, alongside music by those he taught and influenced. This evening the celebration begins with Sir Antonio Pappano, Music Director of the Royal Opera House, conducting the RCM Symphony Orchestra in the tranquil and uplifting Fifth Symphony (1943) and works by those closely associated with him.

The mysterious and dreamlike *Nocturne* (1950), written by one of the most prominent female composers of the 20th century, Elizabeth Maconchy, opens this evening's concert. It was Maconchy's teacher, Vaughan Williams, who championed her work after the RCM Director at the time, Sir Hugh Allen, had informed her that if she were given a scholarship, she would 'simply marry and never write another note'. Although her work was not directly influenced by Vaughan Williams, he encouraged her to study in Prague knowing her interest in the music of Janáček and Bartók.

In 1907 Vaughan Williams studied orchestration in Paris with the younger but highly skilled composer, Maurice Ravel. The ensuing friendship enriched their lives and music, with Vaughan Williams crediting Ravel in helping establish his own unique style. The influence of jazz and Basque folk music can be heard in Ravel's Piano Concerto in G major (1931), performed this evening by 2021 Leeds International Piano Competition winner Alim Beisembayev.

Vaughan Williams' pastoral-like Symphony no 5 was a marked contrast to his previous works in the genre, and a welcome distraction for a country in the midst of war. It is scored for a modest-sized orchestra and the largely calm dynamic of the music is evident. The origins of the work date back to a much earlier time when he was working on the opera *The Pilgrim's Progress* from which he took themes for the symphony. The premiere took place in the neighbouring Royal Albert Hall for a Henry Wood Promenade concert. You can view the autographed manuscript of Vaughan Williams' Symphony no 5 on display this evening, and which is part of the RCM's special collections.

Arnold Bax's musical seascape *Tintagel* (1921) evokes both the sweeping Atlantic Ocean off the north Cornish coast and Arthurian legend. As a contemporary and friend of Vaughan Williams, Bax shared an enthusiasm for folk music and much of Vaughan Williams's harmonic style. The personal meaning behind the work is said to be attributed to Bax's love affair with the married pianist Harriet Cohen, to whom the work is dedicated. It was during the summer of 1917 that Bax and his lover spent six weeks in Cornwall visiting many sites including the windswept and dramatic ruins of Tintagel Castle.

Sir Antonio Pappano

One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances, Sir Antonio Pappano has been Music Director of the Royal Opera House Covent Garden since 2002, and Music Director of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome since 2005. He has held previous titles with Norwegian Opera, Théâtre Royal de la Monnaie, Brussels and the Israel Philharmonic Orchestra. In 2023 he will become Chief Conductor Designate of the London Symphony Orchestra, taking the full Chief Conductor title from 2024.

Pappano appears as guest conductor with many of the world's most prestigious orchestras, festivals and opera houses, including the Berlin, New York Philharmonic and Royal Concertgebouw orchestras, the Chamber Orchestra of Europe, the London, Chicago and Boston symphonies, the Philadelphia and Cleveland orchestras, the Vienna State Opera, Metropolitan Opera New York, Teatro alla Scala Milan, the Salzburg and Verbier festivals, and the BBC Proms.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995, and he has also developed a notable career as a speaker and presenter. He has fronted several critically-acclaimed BBC television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*. As a pianist, he appears as an accompanist with some of the most celebrated singers, including Joyce DiDonato, Diana Damrau, Gerald Finley, Matthias Goerne, Jonas Kaufmann and Ian Bostridge.

His awards and honours include Gramophone's Artist of the Year (2000), the Olivier Award for Outstanding Achievement in Opera (2003), the Royal Philharmonic Society Music Award (2004) and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music. In 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal, the body's highest honour.

Alim Beisembayev

Alim Beisembayev won first prize at the Leeds International Piano Competition in September 2021, performing Rachmaninov's *Rhapsody on a Theme of Paganini* with the Royal Liverpool Philharmonic Orchestra and Andrew Manze. He also took home the medici.tv Audience Prize and the Royal Liverpool Philharmonic Society Prize for Contemporary Performance, with *The Guardian* praising him as a 'worthy winner' with a 'real musical personality'.

Alim begins the 2021/22 season performing with the RLPO and Case Scaglione. Recitals at Wigmore Hall, Southbank Centre and St George's Bristol follow. In addition he will tour Europe in association with the Steinway Prizewinner Concerts Network, and Korea with the World Culture Network. His debut recording with Warner Classics was released in September 2021 featuring Scarlatti, Ligeti, and Ravel.

Alim was born in Kazakhstan in 1998. He studied at the Purcell School and Royal Academy of Music with Tessa Nicholson. He is currently completing his master's degree at the RCM with Professor Vanessa Latarche. He is generously supported by the ABRSM, the Countess of Munster Musical Trust, Hattori Foundation, the Drake Calleja Trust and Talent Unlimited.

RCM Symphony Orchestra

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors including Sir Antonio Pappano, Bernard Haitink, Thomas Zehetmair, John Wilson, Vasily Petrenko and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Gaby Lester (violin)
Linda Kidwell (viola)
Tim Walden (cello)
Caroline Emery (double bass)
Simon Channing (woodwind)
Ondřej Soukup (brass)
David Hockings (percussion)
Stephen Fitzpatrick (harp)
Timothy Lines (tutti strings; woodwind, brass, percussion, harp & celeste; and tutti orchestra)

Violin I

Leora Cohen
 Polina Makhina
 Solomon Markman
 Tom Wilson
 Sinni Ricci
 Tayfun Bomboz
 Tiago Soares Silva
 Elliott Bougant
 Guillermo Gomez
 Ocampos
 Dimitra Sioras
 Katie Mazur
 Ana Molnar Popa
 Can Cui
 Minyao Huang
 Amy Huang

Violin II

Pietro Genova Gaia
 Lily Harwood
 Shoshannah Sievers
 Esther Branco
 Greta Bommarito
 Alex Raine
 Thibaut Pesnel
 Chu Zhou
 Jingwen Zhu
 Andrew Kelly
 Zhi Hsuan Lim
 Andrew Sherwin
 Clara Mezzanatto

Viola

Otoha Tabata
 Toby Warr
 Juan Marco Requena
 Hattie Quick
 Paul Fitzgibbon
 Rosie Rowe
 Anastasia Sofina
 Joseph Berry

Cello

Anna Crawford
 Clare Juan
 Eleonore Bernhardt
 Joshua Gray
 Laura Armstrong
 Tze Shui Ip
 Dominic Blanchard
 Rozalia Sobecka
 Sam Weinstein

Double Bass

Will Duerden
 Phoebe Clarke
 Isabel Garcia Gonzalez
 Evangeline Tang
 Jack Cherry
 Lucia Polo Moreno

Flute

Issy Hayley-Porteous
Chris Michie
 Marie Sato (pic)

Oboe

Polly Bartlett (cor)
Jess Vinson
 Russell Coates (cor)

Clarinet

Meline Le Calvez
Adam Lee (E flat)
 Jasper Perry (bass)

Bassoon

Amy Thompson
 Bruce Parris
 Siping Guo (contra)

Horn

Henry Wright
Olivia Gandee
 Millie Lihoreau
 Zach Hayward
 Lucas Boardman

Trumpet

Ruby Orłowska
Katie Bannister
 Stone Tung
 Ucheena Cohen-Shah

Trombone

Ben Holford
 Pau Hernandez
 Santamaria
 Joe Smales (bass)

Tuba

Tom Torley

Timpani

Aaron Townsend

Percussion

Connor Chambers
 Will Rowling
 Charlie Payne

Harp

Agnese Contadini

Celeste

Can Lu

Personnel correct at the
 time of going to print.

Italics denote section
 principals.

ORCHESTRAL MASTERWORKS

Thursday 27 January 2022, 6pm | Amaryllys Fleming Concert Hall

Martyn Brabbins conductor

Alvin Arumugam, Daniel Hogan,

John-Paul Jennings and **Ondřej Soukup** conductors

RCM Philharmonic

Gipps Symphony no 4 op 61

Vaughan Williams Symphony no 8 in D minor

We continue our celebrations to mark the 150th birthday of RCM alumnus and professor Ralph Vaughan Williams.

His Symphony no 8 is possibly the lightest of his symphonies, written during a period when the composer was particularly fascinated by the multiple sounds of the percussion section. Martyn Brabbins, Prince Consort Professor of Conducting, leads the RCM Philharmonic in a rare performance of music by Vaughan Williams's pupil, Ruth Gipps.

Tickets: £8, £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at Emma.McCormack@rcm.ac.uk. Thank you.

www.rcm.ac.uk/legacies



RCM AT ST. MARY ABBOTS

Friday 21 January, 1.05pm

RCM AT ST. MARY ABBOTS

Friday 21 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

CPE Bach	Sonata in F sharp minor Wq52/4	14'
(1714–1788)	<i>i Allegro</i>	
	<i>ii Poco andante</i>	
	<i>iii Allegro assai</i>	

Yuewen Li piano

Franck	Violin Sonata in A major	14'
(1822–1890)	<i>i Allegretto ben moderato</i>	
	<i>ii Allegro</i>	

Ming Zeng violin

Mia Sin Hang Wong piano

Mozart	Piano Trio in G major K564	19'
(1756–1791)	<i>i Allegro</i>	
	<i>ii Andante con variation</i>	
	<i>iii Allegretto</i>	

Arabesque Trio

Natasha Sutado violin

Safira Nielsen cello

Daniel Adipradhana piano

Yeuwen Li

Yuewen Li is currently studying for a Master of Performance at the Royal College of Music with Danny Driver. Originally from China, she has played in prestigious venues in China and England and studied with Dominic John at Goldsmiths as an exchange student with the Chinese Government Scholarship.

Ming Zeng & Mia Sin Han Wong

Pianist Mia Wong is currently a second-year masters student at the Royal College of Music (RCM) studying with Norma Fisher. Mia received a full scholarship from her hometown Hong Kong to support her study, and has performed frequently and won several competitions, such as the 1st prize gold award in the 1st WPTA Finland International Piano Competition, the 4th place in the 6th Kawai Asia Piano Competition. Violinist Ming Zeng is a first-year masters student at the RCM studying with Natalia Lomeiko. Ming also completed her bachelor's degree at the RCM, and received the Albert Cooper Music Scholarship. Ming has performed on venues including Carnegie Hall and St John's Smith Square.

Sonic Trio

The newly formed Sonic Trio consists of international students from the Royal College of Music: Danish cellist Safira Nielsen, Indonesian pianist Daniel Adipradhana and violinist Natasha Sutanto. The group has received coaching from Kathron Sturrock and Alexander Chaushian. This is their first public performance together, and they look forward to working and performing together more in the future!

Upcoming events

ENSEMBLE MOLIÈRE

Monday 24 January 2022, 1.05pm

Performance Hall

Repertoire to include:

Lully Ouverture from Psyché

Couperin Sonade from L'Impériale, Les Nations

Telemann Quatuor no 6 in E minor from Nouveaux quatuors en six suites

Couperin La Paix du Parnasse (Sonade en Trio) from L'Apothéose de Lully

Couperin Chaconne ou Passacaille from La Française, Les Nations

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 22 January 2022, 3pm
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



3.00 Masha Vasilyeva piano (pupil of Yekaterina Lebedeva)

Bach Prelude & Fugue in D minor Book 1 3'

Chopin Nocturne in B Major op62 no1 4'

3.15 Caia Harris piano (pupil of Yoko Ono)

P Harvey Rumba Toccata 1.5'

Chopin Prelude in B Minor op28 no6 2.5'

3.30 Madeleine Murray cello (pupil of Mishal Kaznowski)

Henriette Bosmans Sonata *i Allegro Maestoso* 7'

Faure Papillon 3'

3.45 Tuna Dyonmez piano (pupil of Yekaterina Lebedeva)

Beethoven Piano Sonata no 23 in F Minor op57 *i Allegro assai* 10.5'

- 4.00 **Jacqueline Yang** *cello* (pupil of Alexander Boyarsky)
Lalo Cello Concerto in D Minor *i Lento - allegro maestoso* 11'
- 4.15 **Leo de Flammineis** *cello* (pupil of Michal Kaznowski)
Dvorak Waldesruhe op68 no5 5'
Popper Spinning Song 3'
- 4.30 **Imogen Gray** *violin* (pupil of Hilary Sturt)
Bartok Romanian Dances 6'
- 4.45 **Emilie Pelling** *piano* (pupil of Clara Rodriguez)
Liszt Petrarch Sonnet 104 4'
Maria Luisa Escobar Noche de luna en Altamira 3.5'
- 5.00 **Piano Trio** (Christine Stevenson *tutor*)
Emilie Pelling *piano*, Emily St Clair *violin*, Riya Hamie *cello*
Saint-Saens Trio in F Major no1 op18 *i Allegro vivace* 8'
- The above constitutes the Trio's audition for the Chamber Music Concert,
so they will not receive any feedback directly following their performance.*



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Soloists Concert

Saturday 22 January 2022, 5.30pm
Performance Hall

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Elena Tomey <i>violin</i> Kreisler (1875-1962)	Praeludium and Allegro	5'
Hedi Tricki <i>piano</i> Chopin (1810-1849) Chaminade (1857-1944)	Etude op25 no2 in F minor Pierrette op41 Air de ballet	2' 2.5'
Lucia Rapisarda Okamoto <i>violin</i> Stravinsky (1882-1971)	Suite Italienne Gavotte con due variazioni	4'
Cecilia Committeri <i>piano</i> Liszt (1811-1886) arr Schumann	Vivo, con somma espressione	4'
Jane Lee <i>violin</i> Brahms (1833-1897)	Scherzo in C minor Op Post	5'
Jamaal Kashim <i>harp</i> Grandjany (1891-1975)	Fantasy on a Theme of Haydn op31	5'
Matty Oxtoby <i>cello</i> Mark Summer (b. 1958)	Julie-O	4.5'

Teresa Kiang <i>violin</i> Albeniz (1860-1909) arr Kreisler Tango op165 no2		3'
Emma Pang <i>piano</i> JS Bach (1685-1750)	Italian Concerto BWV971 <i>i untitled</i>	3.5'
Michelle Wang <i>violin</i> Prokofiev (1891-1953)	Sonata in D major op115 Moderato	3.5'
Reuben Moisey <i>piano</i> Debussy (1862-1918)	L'Isle Joyeuse	5'
Inez Karlsson <i>cello</i> Faure (1845-1924)	Papillon op77	3'
Beatrice Murray <i>violin</i> Kreisler (1875-1962)	Sicilienne and Rigaudon	5'
Claudia Membery <i>harp</i> Tournier (1879-1951)	Etude de Concert: Au Matin	4.5'
Mae Amin <i>violin</i> Ravel (1875-1937)	Pièce en forme de Habanera	3'
Isabell Karlsson <i>violin</i> Wieniawski (1835-1880)	Capriccio - Valse op7	6.5'

Many thanks to **Debbie Shah** *piano*
and to the following teachers:

Erica Dearing, Clara Rodriguez, Mona Kodama, Claudia Schurr,
Viktoria Grigoreva, Daphne Boden, James Halsey, Eri Konii, Richard Uttley,
Hilary Sturt, Alvino Moisey, Michal Kaznowski, Ani Schnarch

Royal College of Music Junior Department
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John Mitchell *Performance Manager*

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 24 January, 1.05pm

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Haydn	Sonata in E-flat major Hob.XVI:52	8'
(1732–1809)	<i>i Allegro</i>	

Xindi Zhu piano

Chopin	Ballade no 1 op 23	10'
(1810–1849)		

Antonio Morabito piano

Jorg Widmann	Fantasie for solo clarinet	8'
(b 1973)		

Michelle Hromin clarinet

Françaix	Sonata for Flute & Guitar	15'
(1912–1997)	<i>i Allegro moderato</i>	
	<i>ii Larghetto</i>	
	<i>iii Tempo di Minuetto</i>	
	<i>iv Saltarella</i>	

Flutes & Frets Duo

Beth Stone flute

Danny Murphy lute

Xindi Zhu

Cindy Zhu is a Chinese pianist studying towards a masters at the Royal College of Music with John Byrne. In 2018, she won the second prize in the 11th Shanghai International Youth Piano Competition and in 2020 she won the first prize in the Yamaha Asian Music Scholarship. In 2021, she won the first prize in the Kawai Asian Youth Piano Competition in the Hubei Division.

Antonio Morabito

Antonio Morabito is an Italian pianist studying on the Master of Performance programme at the Royal College of Music with Gordon Fergus Thompson. His studies are generously supported by Ms. Aylmer and Members of the Board of Il Circolo. Previously he graduated with Distinction from the 'Cilea' Conservatory under the guidance of Marialaura Cosentino. In 2019 he won a scholarship from the European Commission and obtained a master's degree with full marks from the J. Rodrigo Conservatory of Valencia in piano, chamber music and choral conducting. He has participated in masterclasses with acclaimed pianist such as Freddy Kempf, Enrique Batiz Campbell, Cristiano Burato, François-Joël Thiollier, Michele Campanella and Benedetto. Antonio was honoured to be named 'Young Artist of Excellence for the Musical Arts' in 2014 by the UNICRAM Association.

Michelle Hromin

Michelle Hromin is a Croatian-American clarinetist specializing in classical and contemporary music. She has performed in venues such as Carnegie Hall, Lincoln Center, and Bohemian National Hall. She won First Prize in the 2019 Sidney Forrest Clarinet Competition and has been featured as a guest artist with the Long Island Youth Orchestra and the Taconic Opera.

An avid performer of new music, Michelle has premiered dozens of new works and has performed with the International Contemporary Ensemble, Fifth House Ensemble, 1:2:1 Festival and Lisa Bielawa's Broadcast From Home series. To promote her Croatian heritage, Michelle recently launched Kalendar: 12 Miniatures for 2021, a year-long project that aims to bring attention to the South Slavic region of Europe. Through her collaboration with Macedonian-Canadian composer Michael Spiroff, Michelle will premiere 12 new miniatures based on the 12 months of the Slavic Calendar for solo clarinet through hybrid recording and performance.

Flutes and Frets Duo

After first collaborating at the Royal College of Music, Beth Stone and Danny Murphy founded the Flutes and Frets Duo in March 2021. They are an upcoming, unique ensemble passionate about showing the versatility of the flute and plucked instruments combination. Fundamentally, their aim is to play all types of music on the instruments they were originally composed for. They achieve this by exploring a wide scope of repertoire ranging from renaissance all the way through to contemporary. The Flutes & Frets Duo have had the pleasure of performing numerous recitals in various locations including London and Norfolk. Their studies at RCM has enabled them to receive tutelage from notable musicians such as Ashley Solomon, Chris Norman, Gitte Marcusson, Rachel Brown and William Lyons. Upcoming concerts they have been invited for include the London International Early Music Festival.

One of the main aims of the duo is to bring awareness to diverse audiences of the wide possibilities that this combination of instruments provides and also the variety of sounds that composers of every era would have intended their audiences to hear. Through this, they produce a completely different sound palette through combining historically-informed performance with modern conventional performance.

LUNCHTIME CONCERT

Tuesday 25 January, 1.05pm

Performance Hall

Hubay (1858–1937)	Carmen Fantasie	9'
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Natasha Sutanto violin
Daniel Adipradhana piano

Piazzolla (1921–1992)	Cinco Piezas para Guitar	9'
	<i>i Campero</i>	
	<i>ii Romántico</i>	

Arie Dakesian guitar

Schubert (1797–1828)	Arpeggione Sonata in A minor D281	14'
	<i>i Allegro moderato</i>	

Diego Bartolome viola
Rodolfo Alberio piano

R Schumann (1810–1856)	Phantasiestücke op 73	12'
	<i>i Zart und mit Ausdruck</i>	
	<i>ii Lebhaft, leicht</i>	
	<i>iii Rasch und mit Feuer</i>	

Sam Weinstein cello
Antonio Morabito piano

Upcoming events

RCM CHAMBER FESTIVAL

Saturday 12 – Sunday 13 February 2022

A celebration of chamber music in this year's two-day festival, with duos, trios, quartets and more.

Performances to include:

Explore Ensemble 12 February 2022, 5.30pm

Cotes-Burgan Atrium, Performance Hall, Concert Hall

The programme is curated by Artistic Director of Explore Ensemble, Nicholas Moroz and includes a fantastic array of contemporary works, including Cassandra Miller's *Perfect Offering*, Rebecca Saunder's *Murmurs* and Edwin Hillier's *Plastica*. This unique collaboration between Explore Ensemble and the Royal College of Music will alter your perceptions of classical music.

Tickets: £5

Inside the Wellesz Octet 13 February 2022, 11am

Performance Hall

RCM Director Professor Colin Lawson introduces the work of prolific émigré composer, Egon Wellesz.

Tickets: Pay what you can

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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www.rcm.ac.uk/support/legacies

LUNCHTIME CONCERT

Wednesday 26 January, 1.05pm

Performance Hall

R Shchedrin
(b 1932)

Two Polyphonic Pieces for Piano

7'

- i Two Part Invention*
- ii Basso Ostinato*

Yuewen Li piano

Brahms
(1833–1897)

Viola Sonata no 1 in F minor op 120 no 1

14'

- i Allegro appassionato*
- ii Andante un poco adagio*

Xinyue Kang viola
Belinda Jones piano

Dring
(1923–1977)

Trio for Flute, Oboe and Piano

10'

- i Allegro con brio*
- ii Andante semplice*
- iii Allegro giocoso*

Goossens
(1893–1962)

Pastorale et Arlequinade

8'

- i Pastorale*
- ii Arlequinade*

Ziqin Chen flute
Yihan Jin piano
Junhao Fu Oboe

Upcoming events

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Programme details correct at time of going to print.

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RCM JAZZ ORCHESTRA

Wednesday 26 January 2022, 7.30pm

Britten Theatre

Mark Armstrong director

Clare Teal vocals

RCM JAZZ ORCHESTRA

Wednesday 26 January 2022, 7.30pm | Britten Theatre

Mark Armstrong director

Clare Teal vocals

Cole Porter
(1891–1964)

Love for Sale

Ray Noble
(1903–1978)

The Touch of Your Lips

Frank Foster
(1928–2011)

Shiny Stockings

Duke Ellington
(1899–1974)

Sophisticated Lady

Cole Porter
(1891–1964)

I've Got You Under My Skin

Samuel Nistico
(1924–2021)

Basie Straight Ahead

Ralph Towner (arr Charlie Bates)
(b 1940)

Celeste (arrangement world premiere)

Duke Ellington
(1899–1974)

Diminuendo and Crescendo in Blue

INTERVAL



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Programme details correct at time of going to print.

PLEASE WEAR YOUR MASK, THANK YOU

Tom Niblock	Big Grin (world premiere)
Andrew Chen	Owt to see (world premiere)
Harold Arlen (1905–1986)	Get Happy
Peggy Lee/Jack Marshall (1920–2002/1921–1973)	Things are Swingin’
Harry Warren 1893–1981	Lullaby of Broadway
Jerome Kern (1885–1945)	A Fine Romance
Cole Porter (1891–1964)	Let’s Do It
Cole Porter (1891–1964)	Too Darn Hot
Jerome Kern (1885–1945)	The Folks Who Live on the Hill
Duke Ellington/Billy Strayhorn (1899–1974/1915–1967)	Imagine My Frustration

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Featuring guest vocalist Clare Teal, this evening the orchestra explores instrumental and vocal arrangements of songs inextricably woven into jazz from the 1930s to the present day. Classic and contemporary arrangements shine a light on the lyrics, melodies and harmonies telling the stories of music, relationships and society through the 20th century.

This evening the orchestra also performs premieres of the 2021 The Musicians' Company's Dankworth Prizes for Jazz Composition and the Eddie Harvey Award for Jazz Arrangement.

The Musicians' Company Dankworth Prizes for Jazz Composition and the Eddie Harvey Award for Jazz Arrangement

The Dankworth composition prizes were established by Art Mead and, in 2010, Sir John Dankworth suggested that the Musicians' Company should take over the administration of the awards. He suggested it should not use just his name but cover the whole Dankworth family. The Musicians' Company's subsequent involvement with the prizes has been supported by The Wavendon Foundation. The Dankworth awards fall into two categories, Composition for Small Ensemble and Composition for Big Band.

The Eddie Harvey Award for Jazz Arrangement is for arrangers of any age and was established by family and friends of the musician and educationalist. The Musicians' Company was invited to take over the administration of the award in 2016. This is extremely fitting not only because it is complementary to the composition awards but also because Eddie Harvey was a close colleague of John Dankworth. With strict criteria, the award is for an original big band arrangement. The arrangement must be of any existing tune and not new compositions. Interestingly, the original tunes do not have to be jazz standards or tunes from the classic songbooks. Any original tune is acceptable as long as the arrangement is in a jazz idiom.

The judges for the 2021 awards were Kate Williams, Tim Garland and Mark Nightingale for the Dankworth Prize for Jazz Composition, and Nikki Iles, Pete Hurt and Jason Yarde for Eddie Harvey Award for Jazz Arrangement. The Musicians' Company would like to thank the judges for their tireless work and is grateful to the Royal College of Music for hosting the awards.

2021 Dankworth Prizes for Jazz Composition

Tom Niblock *Big Grin* for big band
Andrew Chen *Owt to See* for small ensemble

2021 Eddie Harvey Award for Jazz Arrangement

Charlie Bates *Celeste* (by Ralph Towner)

Mark Armstrong

Mark Armstrong is jazz professor at the RCM. He directs the RCM Big Band and RCM Jazz Orchestra which have included performances in the London Jazz Festival and the Southbank. As a trumpet player he was a member of Clark Tracey's Quintet recording *The Calling* (2003) and *The Mighty Sas* (2006). Mark also played regularly with Stan Tracey recording his final quintet album *The Flying Pig* (2013) and performing with his big band live from the 2006 Appleby jazz festival and the 2009 BBC Proms. Mark's work as a sideman has seen him perform Latin jazz with Robin Jones's Sextet, mainstream and traditional jazz with the Pasadena Roof Orchestra and bebop with Peter Long's Gillespiana. Mark was nominated in the best trumpet category of the 2007 Ronnie Scott Jazz Awards. He still performs regularly as a member of the Ronnie Scott Jazz Orchestra and in his own quartet, which released the album *Coastbound* in 2010. After joining the National Youth Jazz Orchestra as a trumpet player Mark assisted Music Director Bill Ashton for 15 years before being appointed Artistic and Music Director in 2011. Since then the orchestra has recorded four studio albums, appeared at the 2012 and 2016 BBC Proms, and at the London Jazz Festival from 2012–15. Mark also teaches trumpet at James Allen's Girls' School and works for the ABRSM as an examiner, presenter and moderator.

Clare Teal

After signing to independent label Candid in 2001, Clare's first album for Sony Jazz, *Don't Talk* topped the jazz charts. Her 2016 album, *Twelve O'clock Tales*, was recorded with the Hallé, conducted by Stephen Bell and arranged by world-class trumpet and composer Guy Barker. Clare performs throughout the year at festivals and high profile venues including the Royal Albert Hall, Cadogan Hall, Cambridge Arts Theatre, Chichester Festival Theatre, Sage Gateshead, Salisbury International Arts Festival, Bristol Jazz and Blues Festival and Glastonbury Festival. She also sings with renowned orchestras and big bands including the Hallé, BBC Concert Orchestra, the Royal Liverpool Philharmonic Orchestra, Wynton Marsalis and Jazz at Lincoln Centre Orchestra, Frankfurt Radio Big Band and BBC Scottish Symphony Orchestra. Alongside her concerts, Clare presents her own show on BBC Radio Two. August 2017 saw Clare produce and present her third BBC Proms concert featuring big bands led by Guy Barker and Winston Rollins. *Swing No End* celebrated the triumphs of big band greats from the 1930s and 40s. Other highlights include collaborating with Sir Van Morrison on his album *Duets: Reworking the Catalogue*, performing with Gregory Porter for BBC Two's 2018 Christmas Day show *Merry Christmas Baby*, opening for Liza Minnelli at Kenwood House and the Royal Festival Hall, singing with the BBC Big Band at Proms in the Park, headlining the Bourbon Street Tent at Glastonbury Festival, and producing, presenting and performing *The Story of Swing* in 2015 for the BBC Proms. Clare has won British Jazz Singer of the Year numerous times, BBC Jazz Singer of the Year in 2006, and Boisdale Jazz Singer of the Year in 2016. She was awarded Arts and Entertainment Personality of the Year in 2004 and 2011, a Gold Badge by British Academy of Songwriters, Composers and Authors in 2011, and an honorary doctorate from the University of Wolverhampton in 2015.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Saxophone

Ethan Townsend (alto)
Oliver Lee (alto)
Joe Mackley (tenor)
Annabella Chenevix (tenor)
Agnija Silicka (bari)

Trumpet

Ruby Barber
Tom Toledo-Brown
Isaac Holt
Hannan Connell

Trombone

Henry Newton
Adam Thomas
Andrew Wilson
Jose Teixeira (bass)

Drum Kit/Percussion

Isaac Harari
Murray Sedgwick

Piano

Lewis Isaacs

Guitar

Sacha Bistany

Bass

Joe Orme

Vocals

David Fraser

Personnel correct at the time of going to print.

The RCM would like to thank the following orchestral coaches:

Martin Robertson (saxophone)
Mark Armstrong (trumpet)
Trevor Mires (trombone)
Ralph Salmins (rhythm)

RCM BRASS ENSEMBLES

Friday 28 January 2022, 7.30pm | Amaryllis Fleming Concert Hall

RCM Brass Ensembles

Programme to include:

Gershwin (arr Mark Nightingale) Suite from *Porgy and Bess*

Enrique Crespo Suite Americana

Lutosławski (arr Roger Harvey) Variations on a Theme of Paganini

RCM brass students perform a programme to include the most poignant themes in Gershwin's classic opera, *Porgy and Bess*.

Ticket: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ORCHESTRAL MASTERWORKS

Thursday 27 January 2022, 6pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Alvin Arumugam, Daniel Hogan,

John-Paul Jennings and Ondřej Soukup conductors

RCM Philharmonic

ORCHESTRAL MASTERWORKS

Thursday 27 January 2022, 6pm | Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Alvin Arumugam, Daniel Hogan, John-Paul Jennings and Ondřej

Soukup conductors

RCM Philharmonic

Gipps

(1921–1999)

Symphony no 4 op 61

32'

i *Moderato - Allegro molto*

ii *Adagio*

iii *Scherzo*

iv *Finale*

Vaughan Williams

(1872–1958)

Symphony no 8 in D minor

29'

i *Fantasia (Variazioni senza Tema): Moderato*

ii *Scherzo alla marcia*

(per stromenti a fiato): Allegro alla marcia

iii *Cavatina (per stromenti ad arco): Lento espressivo*

iv *Toccata: Moderato maestoso*

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The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience central orchestral works and genres of the repertoire over a four-year period. In short and intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, RCM alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout this season RCM musicians celebrate and explore several of his symphonic masterpieces and chamber works, alongside music by those he taught and influenced. This evening RCM Visiting Professor of Conducting Martyn Brabbins, together with postgraduate conductors, lead the RCM Philharmonic in symphonies by pupil and teacher.

Ruth Gipps entered the RCM in 1937 where she studied oboe and piano, and composition with Vaughan Williams. Her work came to prominence following the Second World War. Instead of embracing the avant-garde such as serialism and 12-tone music prevalent at the time, Gipps favoured the more romantic character of tonal composers Elgar, Walton, and Vaughan Williams; her Fourth Symphony (1972) embodies this conservative English style. As an oboist, her interest in writing for wind is displayed with an abundance of solos for woodwind and brass.

Completed some years earlier in 1956, Vaughan Williams's short, final symphony captures his interest in colourful instrument combinations, including separate movements for wind and strings. And further, following a visit to Covent Garden in February 1956 to hear Puccini's *Turandot*, the composer added multiple tuned gongs to the Symphony, alongside an already expanded percussion section.

Martyn Brabbins

Martyn Brabbins is Music Director of the English National Opera. An inspirational force in British music, Martyn has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He guest conducts with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded over 120 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009–2015, Chief Conductor of the Nagoya Philharmonic 2012–2016, and Artistic Director of the Cheltenham International Festival of Music 2005–2007. He is Visiting Professor of Conducting at the Royal College of Music and Artistic Advisor to the Huddersfield Choral Society. He has for many years supported professional, student and amateur music-making at the highest level in the UK.

Alvin Arumugam
Daniel Hogan
John-Paul Jennings
Ondřej Soukup

RCM Philharmonic

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors including Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in

1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Personnel correct at the
time of going to print.

Italics denote section
principals.

RCM SYMPHONY ORCHESTRA

Thursday 10 February 2022, 7.30pm, Amaryllis Fleming Concert Hall

Rafael Payare conductor
RCM Symphony Orchestra

2022 Rod Williams Memorial Concert

Still Darker America 13'

Mahler Symphony no 6 in A minor 'Tragic'

Combining African American jazz idioms with symphonic structure, William Grant Still's *Darker America* is a short work, written in 1924, that explores the themes of sorrow, prayer and hope.

Venezuelan conductor Rafael Payare leads the RCM Symphony Orchestra in this work, alongside Mahler's immense and fateful Symphony no 6.

Tickets: £15, £20, £10, under 35 discount

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSEUM CONCERTS

Friday 28 January, 12.30pm

Museum Gallery

Isaac (1450–1517)	La Mora	3'
Josquin des Prez (1450–1521)	Helas Madame	4'
Hannah Parry recorder Larli Davies recorder Kate Bingham recorder		
Uccellini (c.1603–1680)	Sonata Quarta	6'
Frescobaldi (1583–1643)	Canzon Prima	4'
Hannah Parry recorder Dominika Maszczyńska harpsichord		
Boccherini (1743–1805)	Cello Sonata in C minor G2 <i>i Allegro</i> <i>ii Largo</i> <i>iii Allegretto</i>	13'
Boccherini	Cello Sonata in E flat major no 4 G10 <i>i Allegro</i> <i>ii Adagio</i> <i>ii Affettuoso</i>	12'
Pablo Tejedor Gutierrez baroque cello Dominika Maszczyńska harpsichord		

Upcoming events

RCM Chamber Festival

Saturday 12th – Sunday 13th February 2022

A celebration of chamber music in this year's two-day festival, with duos, trios, quartets and more.

Performances to include:

Inside the Wellesz Octet

RCM Director Professor Colin Lawson introduces the work of prolific émigré composer, Egon Wellesz.

Tickets: Pay what you can

Explore Ensemble

The programme is curated by Artistic Director of Explore Ensemble, Nicholas Moroz and includes a fantastic array of contemporary works, including Cassandra Miller's Perfect Offering, Rebecca Saunder's Murmurs and Edwin Hillier's Plastica. This unique collaboration between Explore Ensemble and the Royal College of Music will alter your perceptions of classical music.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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*RCM Vocal Faculty
presents...*

OPERA SCENES

5.30pm | 28 January 2022
Britten Theatre

Director Saffron van Zwanenberg
Conductor Audrey Hyland
Pianist David Smith

Find other events at www.rcm.ac.uk/events



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facebook.com/royalcollegeofmusic

Production Team

Director
Saffron van Zwanenberg

Conductor
Audrey Hyland

*Production Manager &
Technical Director*
Paul Tucker

Lighting
Rachel Astall

Head of Stage
Matthew Gorman

Stage Management
Sabrina Buck
Emma Ryan

Set and Props
Britten Theatre Workshop

Hair and Make-up Advice
Jess Dolan
Richard Muller

Pianist
David Smith

Cello
Emily Henderson

Violin
Sofia Gomez Alberto

SPRING
TERM 2022

UPCOMING EVENTS IN THE RCM VOCAL FACULTY

Hansel and Gretel

7:00pm | 14, 16, 18, 19 March | Britten Theatre

Michael Rosewell conductor
Stephen Barlow director
Yannis Thavoris designer

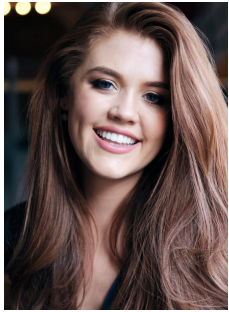
Humperdinck Hansel and Gretel

Brother and sister relationships in opera veer to the dysfunctional – most often murderous, sometimes even incestuous.

So, hurrah to Grimm's Hansel and Gretel, a dynamic double act of sibling support who go into the woods hand in hand to find their dreams and face their demons. Though poor in means, they are rich in resourcefulness, and demonstrate that by working together in a union they are stronger than standing alone.

This new production of Humperdinck's humdinger of an opera is set in a divided world where wishes are walled in, and witches wait for you in the west. But ultimately this story ends happily with a family reunification.

Tickets £20, £40, £60, £10 under 35



Leah Redmond



Katrine Strunk



Ning Su



Holly Teague



Emilia Utter Mangsbo



Jamie Woollard



Henry Wright

Cast

May Abercrombie
Rachel Allen
Charlie Baigent
Daniel Barrett
Matthias Daehling
Connor Dalton
Ava Dodd
Jess Edom-Carey
Ross Fettes
Lucy Gibbs
Harry Grigg
Sam Hird
Dafydd Jones
Edward Jowle
Tom Lilburn
Henna Mun
Patrick Owston
Phoebe Rayner
Leah Redmond
Katrine Strunk
Ning Su
Holly Teague
Emilia Utter Mangsbo
Jamie Woollard
Henry Wright



A Dinner Engagement BERKLEY

<i>Susan</i>	Jess Edom-Carey
<i>Lady Dunmow</i>	Holly Teague
<i>Mrs K</i>	Lucy Gibbs
<i>Lord Dunmow</i>	Charlie Baigent

In this opening scene the impoverished Lord and Lady Dunmow, with the assistance of the hired help Mrs Kneebone, are preparing dinner for the wealthy Grand Duchess of Montebianco (where the Earl was once ambassador) and her son Prince Phillipe. They are hoping that the Prince will take a romantic interest in their daughter Susan and that this could alleviate their financial problems.



Lucy Gibbs



Harry Grigg



Sam Hird



Dafydd Jones



Edward Jowle



Tom Lilburn



Henna Mun



Patrick Owston



Phoebe Rayner

A Midsummer Night's Dream BRITTEN

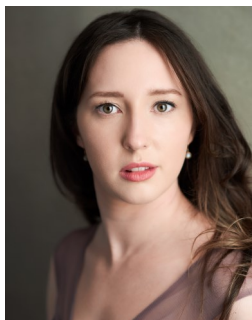
<i>Bottom</i>	Jamie Woollard
<i>Flute</i>	Harry Grigg
<i>Snout</i>	Dafydd Jones
<i>Starveling</i>	Patrick Owston
<i>Quince</i>	Daniel Barrett
<i>Snug</i>	Ross Fettes
<i>Puck</i>	Tom Lilburn

Quince and his band of mechanicals have arranged to rehearse their play about Pyramus and Thisbe to be performed for Theseus' wedding and venture into the forest. As they rehearse, Bottom is spotted by Puck who transforms his head into that of a donkey. When Bottom returns for his next lines, the other workmen run screaming in terror much to Bottom's confusion.

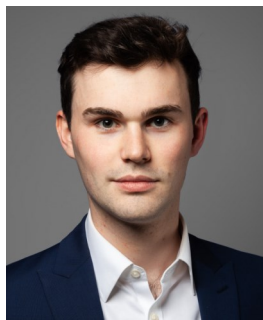
The Cast



May Abercrombie



Rachel Allen



Charlie Baigent



Daniel Barrett



Matthias Daehling



Connor Dalton



Ava Dodd



Jess Edom-Carey



Ross Fettes

The Threepenny Opera

WEILL

<i>Lucy</i>	Holly Teague
<i>Polly</i>	Leah Redmond
<i>Macheath</i>	Ross Fettes

London's most notorious criminal Macheath is in jail. He has married Polly, the daughter of Peachum- boss of the London beggars. Peachum is furious and wants Macheath to hang, he has exerted his underhand influence to have Macheath arrested. In this scene Polly comes to visit him in jail and is furious to discover Lucy, another of Macheath's girl-friends, there as well.

L'elisir d'amore

DONIZETTI

<i>Adina</i>	Henna Mun
<i>Dulcamara</i>	Jamie Woollard

Nemorino's uncle has just died and left his nephew a large fortune. However, neither Nemorino, Adina nor Dulcamara is yet aware of this. Nemorino has just spent his military signing bonus on a large amount of the fake elixir from Dr. Dulcamara and drunk it all in a renewed effort to win Adina's heart. The women of the village who have found out about his new fortune, begin to pay Nemorino a lot of attention.

As this scene begins Adina has seen Nemorino with the women, is confused by his newfound popularity, and asks Dr. Dulcamara for an explanation. Unaware that Adina is the object of Nemorino's affection, Dulcamara explains that Nemorino joined the army for money to get more elixir, so desperate was he to win the love of some unnamed cruel beauty. Adina immediately regrets her behaviour and realises that she has loved Nemorino all along. Ever the opportunist, Dulcamara seizes the moment to try to sell her some of his potion to aid her ailing heart, but Adina declares that she has full confidence in her own powers.

La Cenerentola

ROSSINI

Alidoro

Edward Jowle

Cenerentola

Lucy Gibbs

Cenerentola is forced to serve as maid in her own home. In a previous scene a beggar arrives; her stepsisters, Clorinda and Tisbe, want to send him away, but Cenerentola gives him bread and coffee. Courtiers follow, announcing that Prince Ramiro will visit and invite them to a ball. Cenerentola's stepfather, Don Magnifico, hopes to use this as an opportunity to save his own failing fortune. He refuses to allow Cenerentola to attend the impending ball.

The "beggar" is in fact, the Prince's tutor, Alidoro.

Left alone with a despondent Cenerentola, Alidoro reveals his identity, promises to take her to the ball himself and that God will reward her kindness.

Così fan tutte

MOZART

Fiordiligi

Katrine Strunk

Dorabella

Phoebe Rayner

Ferrando

Ning Su

Guglielmo

Henry Wright

Alfonso

Connor Dalton

Ferrando and Guglielmo are certain that their girlfriends, Dorabella and Fiordiligi, respectively, will be eternally faithful. Don Alfonso expresses skepticism and lays a wager with the two officers, claiming he can prove that those two, like all women, are fickle. The wager is accepted: the two men will pretend to have been called off to war; soon thereafter they will return in disguise and each attempt to seduce the other's lover. In this scene Alfonso announces the bad news to the women and Ferrando and Guglielmo bid farewell.

Audrey Hyland Conductor

Audrey studied at the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama, winning all the major awards for accompaniment and chamber music. She completed further study at the Banff Centre for the Arts in Canada, and at the Britten Pears School in Aldeburgh, where she became a staff accompanist and coach.



In 1999 Audrey joined the coaching staff at the Royal Academy of Music and enjoyed almost two decades of teaching there. She was awarded an honorary ARAM in recognition of her outstanding contribution to the opera department, and was subsequently appointed Head of RAM's prestigious Song Circle in 2011. As a guest coach, she has worked for the Jette Parker Young Artists Programme, Royal Opera, Samling Foundation masterclasses, Solti repetiteur course in Italy, and regularly gives masterclasses in Denmark, Seoul and Canada. She has also conducted performances of *Cenerentola*, *Magic Flute*, *Così*, *Semele* and *L'Élisir* for Jackdaws Music Education Trust and *La bohème* for Vivo D'Arte.

She is a founder member of the recital group Songsmiths. With their reputation for innovative programming, they received great critical acclaim for their Wigmore Hall debut. She regularly performs with exciting artists such as Elisabeth Watts, Mary Bevan, Sarah-Jane Brandon, Christopher Ainslie, Nicky Spence, Gareth John and Jonathan Lemalu. Recent recitals include appearances at Musée d'Orsay Paris, Wigmore Hall, St John's Smith Square, The Sage Newcastle and Lyddington and Buxton Festivals.

In September 2017 Audrey was delighted to return to the Royal College of Music, where she started her coaching career, to take up the position of Deputy Head of Vocal and Opera.

Saffron van Zwanenberg
Director

Saffron van Zwanenberg is an Associate of the Royal College of Music graduating from the Opera Course with distinction and as the Rosemary Bugden Junior Fellow.

Since 2009 she has been the Artistic Director at Jackdaws Music Education Trust alongside which she maintains a successful directing career, directing shows at the RCM and the RAM, for Garden Opera, the Cochrane Theatre in Holborn, as well as very diverse projects for Mid Wales Opera, ENO Baylis, and award winning productions for Jackdaws.



Don Pasquale

Norina
Malatesta

DONIZETTI

Ava Dodd
Daniel Barrett

Ernesto has refused the woman that his uncle Don Pasquale had found for him and declared his devotion to the widow, Norina, as a result he is to be disinherited. Don Pasquale decides to marry in old age to produce his own heir, and has enlisted the help of his physician, Dr. Malatesta. Malatesta decides to play a trick on Pasquale, telling him he can arrange for him to marry his fictitious young sister, to teach him a lesson and help his friend Ernesto.

When Ernesto hears that Malatesta supposedly supports Pasquale, he is amazed at this apparent betrayal and writes to tell Norina that all is lost and he is leaving.

The scene begins when Malatesta visits Norina to explain the plan, Norina cuts him off and hands him Ernesto's letter, which he reads aloud. Malatesta reassures her, Norina shall play the part of Malatesta's sister. Having arranged for his cousin to act as a notary, they will easily deceive the Don and make him suffer. Norina consents to play her part in the deception, and they discuss their strategies.

The Magic Flute

Papageno
Papagena

MOZART

Sam Hird
May Abercrombie

Papageno wants nothing more than to find a wife he can settle down with and lead an uncomplicated life. Has he finally found his soul-mate in Papagena.

Giulio Cesare

HANDEL

Cleopatra

Emilia Utter Mangsbo

Cleopatra wants to depose her brother Tolomeo, in order to become the sole ruler of Egypt. She joins Cornelia and Sesto in their plans to avenge the murder of Pompeo by Tolomeo, and entreats Cesare to aid her. Cesare falls in love with Cleopatra. Her brother attempts to assassinate Cesare, but he escapes. It is reported to Cleopatra that Cesare has drowned while in flight. She is taken captive by her brother and sings this aria believing Cesare to be dead and no one coming to her aid.

Written on Skin

BENJAMIN

Agnes

Rachel Allen

Edward Jowle

Edward Jowle

Boy

Tom Lilburn

The Protector (a rich land-owner) pays the Boy (who has been transformed from an Angel) to create and illustrate a manuscript about his family. The Boy and the Protector's unhappy wife Agnès are attracted to each other and have an affair. Incensed by the reawakened independence of his "possession", his wife, the Protector murders the Boy, who is transformed back into an Angel only able to watch the story unfold. In this final scene the Protector forces Agnès unwittingly to eat the Boy's heart. Agnès commits suicide watched by the Angels.

L'incoronazione di Poppea

MONTEVERDI

Poppea

Leah Redmond

Nero

Matthias Daehling

Chorus

May Abercrombie, Rachel Allen, Ava Dodd, Jess Edom-Carey, Lucy Gibbs, Tom Lilburn, Henna Mun, Phoebe Rayner, Katrine Strunk, Holly Teague, Emilia Utter Mangsbo

The beautiful and ambitious Poppea has caught the eye of the emperor Nerone, and he has fallen in love with her. He intends to make her empress of Rome. Carrying out this task simply means removing any obstacles in his way, including his existing wife, and the moralising philosopher, Seneca. In this scene Poppea is crowned empress and as the opera ends, Nero and Poppea sing of their love



RCM BRASS ENSEMBLES

Friday 28 January 2022, 7.30pm

Amaryllis Fleming Concert Hall

RCM BRASS ENSEMBLES

Friday 28 January 2022, 7.30pm | Amaryllis Fleming Concert Hall

RCM Brass Ensembles

Enrique Crespo

(b 1941)

Suite Americana

Quintet

R Schumann (arr Alexander Wagendristel) Konzertstück

Horn Ensemble | Nigel Black conductor

Prokofiev (arr Ryan Linham)

(1891–1953)

March from Love of Three Oranges

Debussy (arr Ryan Linham)

(1862–1918)

Petit Suite

Trumpet Ensemble | Kate Moore conductor

INTERVAL

Kevin McKee

(b 1980)

The Blue Goose from Iron Horse

Quintet

Arcadelt (transc James Self)

(1514–1557)

Ave Maria

Rossini (arr Anthony Achille)

(1792–1868)

Barber of Seville

Tuba Ensemble

Lutosławski (arr Roger Harvey)

(1913–1994)

Variations on a Theme of Paganini

Trombone Ensemble | Byron Fulcher conductor

Gershwin (arr Mark Nightingale)

(1898–1937)

Suite from Porgy and Bess

RCM Brass and Percussion | Stone Tung *conductor*

Quintet (Enrique Crespo)

Ed Sykes
Becky Strentz
Henry Wright
James Parkinson
Connor Gingell

Horn Ensemble

Zachary Hayward
Caoime Glavin
Jake Parker
Emma Edwards
Alexander Boukikov
Lucas Boardman
Bertille Cascio
Amadea Dazeley-Gaist
Beatriz Vila
Henry Wright
Devin Reddy
Alex Grinyer

Trumpet Ensemble

Jack Wilson
Daniel Venglar
Stone Tung
Henry Morley
Ellena Teal
Hannan Connell
Tom Toledo-Brown
Isaac Holt
John Kerr
Becky Strentz

Quintet (Kevin McKee)

Jack Wilson
John Kerr
Henry Wright
Ben Holford
Elliot Milum

Tuba Ensemble

Nathan Mansell
Connor Gingell
Alexander Miller
Thomas Torley

Trombone Ensemble

James Parkinson
Henry Newton
Ben Holford
Milly Deering
Jose Teixeira (bass)
Jonathan Lovatt (bass)
Adam Thomas
Morgan Taylor
Rhodri Thomas
Pau Hernandez
Santamaria
Max Pritchard
Eddie Curtis (bass)
David Anton (bass)

RCM Brass and Percussion (Gershwin)

Trumpet

Edward Sykes
Katie Bannister
Joshua Cusworth
Rebecca Strentz
Ucheena Cohen Shah

Horn

Emma Edwards
Henry Wright

Trombone

James Parkinson
Henry Newton
Ben Holford
David Anton (bass)

Tuba

Connor Gingell

Percussion

Felix Broden
James Burton
Tobias Engelbrektsson
Will Rowling

Personnel correct at the
time of going to print.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SYMPHONY ORCHESTRA

Thursday 10 February 2022, 7.30pm | Amaryllis Fleming Concert Hall

Rafael Payare conductor
RCM Symphony Orchestra

William Grant Still *Darker America*
Mahler *Symphony no 6*

2022 Rod Williams Memorial Concert

Combining African American jazz idioms with symphonic structure, William Grant Still's *Darker America* is a short work, written in 1924, that explores the themes of sorrow, prayer and hope. Venezuelan conductor Rafael Payare leads the RCM Symphony Orchestra in this work, alongside Mahler's immense and fateful *Symphony no 6*

£15, £20, £10 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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Friday 28 January, 1.05pm

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Prokofiev	Sonata for Two Violins op 56	17'
(1891–1953)	<i>i Andante cantabile</i>	
	<i>ii Allegro</i>	
	<i>iii Commodo</i>	
	<i>iv Allegro con brio</i>	

Xiongyufan Miao violin
Chenmei Jiang violin

Mozart	Violin Concerto no 4 in D major	10'
(1756–1791)	<i>i Allegro</i>	

Shoshanah Sievers violin
Ilayda Oguz piano

Fauré	Piano Trio in D minor op 120	22'
(1845–1924)	<i>i Allegro ma non troppo</i>	
	<i>ii Andantino</i>	
	<i>iii Allegro vivo</i>	

Meline Le Calvez clarinet
Clare Juan cello
Arthur Di Francesco piano

Xiongyufan Miao and Chenmei Jiang

Xiongyufan (Sophia) Miao is currently studying for a Bachelor of Music at the Royal College of Music with Ani Schnarch. She has performed internationally as soloist and chamber musician, including in the UK, China and New Zealand. In 2021, she won the first prize at the International Eurocheries Online Talent Contest. Xiongyufan has been mentored by many renowned musicians, including Qian Zhou, Michael Vaiman and Francesca Dego. Violinist **Chenmei Jiang** is originally from China and currently studying at the Royal College of Music with Ani Schnarch and is an RCM Scholar. As a soloist, Chenmei has received lessons from renowned musicians, including Qian Zhou and Leland Chen. She has performed solo recitals at Sichuan Conservatory of Music in 2018 and 2021.

Shoshanah Sievers

Shoshanah Sievers is a violinist and composer currently studying for a Master of Performance degree at the Royal College of Music. Her studies are generously supported by The Countess of Munster Musical Trust and The Kathleen Trust. Since debuting in the Purcell Room, she has given performances in various European countries and performed with the London Mozart Players, Orpington, Petersfield, Winchester and Charity Symphony Orchestras. She also performed alongside Sir Karl Jenkins, premiering 'Enchantment', a work dedicated to her. Regular recital venues include the V&A Museum and Austrian Cultural Forum, London and Mozarteum, Salzburg. She has had masterclasses with artists including Nicola Benedetti, Tasmin Little, Lewis Kaplan, David Park, David Takeno and Alina Ibragimova. Shoshanah's compositions have been performed at the Wellcome Collection, BBC's Radio Theatre, Blüthner, and Jaques Samuel Piano Showrooms', and broadcast on BBC Radio 3. In 2016 she won the BBC Proms Inspire Young Composers' Competition; her work was performed in a Proms Extra Event, and she received a BBC commission.

Ilayda Oguz

Originally from Turkey, pianist Ilayda is currently in her fourth year studying for a Bachelor of Music with Gordon Fergus-Thompson.

Méline Le Calvez, Clare Juan & Arthur Di Francesco

Having previously studied in Paris, French clarinettist **Méline Le Calvez** regularly performs with orchestras and chamber ensembles including the English National Opera, Opera North and Koechel 440 Ensemble. With her ensemble 'Trio di Picardie', Australian cellist **Clare Juan** was a winner of the Austral Salon Chamber Ensemble Competition, leading to performances in major venues across Australia. A Finalist of the the Royal Philharmonic Society Young Instrumentalist Prize, French-Spanish pianist **Arthur Di Francesco** has performed in venues including Wigmore Hall, Royal Albert Hall, and the 1901 Arts Club. Chamber music performances have taken him to France, Spain, Germany and the UK. Together, they have been performing regularly since September 2021, studying at the RCM under the auspices of Mark Messenger, Raphael Wallfisch and Richard Hosford.

Upcoming events

RCM Chamber Festival

Saturday 12 – Sunday 13 February 2022

A celebration of chamber music in this year's two-day festival, with duos, trios, quartets and more.

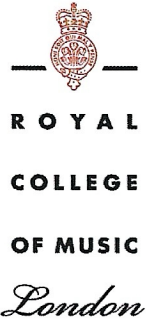
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Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 29 January 2022, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



3.00 Piano Trio (Neil Rpxburgh tutor)

Christian Hiemstra *piano*, Aiden Bhak *violin*, Evelyn Yang *cello*

Rowley Three French Folksongs

5'

3.15 *String Quartet (Matthew Scrivener tutor)

Ellie McKenzie-Jones & Mayle Velasco *violin*

Shivani Jansari *viola*, Ola Kiezun *cello*

Tchaikovsky String Quartet op11 ii *Andante Cantabile*

7'

3.30 *String Quartet (Michal Cwizewicz tutor)

Chloe Zhou, Katarina Calic *violin*, Charlie Rose *viola*, Matty Oxtoby *cello*

Schubert String Quartet no14 in D Minor D810 ii *Andante con moto* 9.5'

3.45 Duo (Andrea Charles tutor)

Hanhan Qu *flute*, Emira Kangesan *harp*

Satie Gymnopédie no's 1 and 2

Marchesi Terrine

5.5'

1'

- 4.00 **Elsa Chung** *violin* (pupil of Hilary Sturt)
Ravel Piece en forme D'Habanera 3'
- 4.15 **Jamie Zweimueller** *cello* (pupil of Robin Thompson-Clarke)
Franck Sonata in A Major iv Allegretto poco mosso 7'
- 4.30 ***String Quartet** (Michal Cwizewicz *tutor*)
Bronagh Lee & Rocio Ortega Lopez *violin*,
Elsa Rapisarda *viola*, Raphael Herberg *cello*
Dvorak String Quartet no 5 in F Minor op9 D37 *in Moderato* 10'
- 4.45 **Ka Men Yau** *piano* (pupil of Natasa Lipovsek)
Beethoven Piano Concerto no1 in C major op15 *in Allegro con brio* 12'
- 5.00 **Wind Quintet** (James Turnbull *tutor*)
Isaac Skey *flute*, Emilia Gahan *oboe*, Luming Zhang *clarinet*,
Caoimhe Cleary *horn*, Annabella May Francis *bassoon*
Taffanel Wind Quintet in G Minor *in Allegro con moto* 10'

*‘**’ denotes audition for the Chamber Music Concert. These ensembles will not receive any feedback directly following their performances.*



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*

RUSH HOUR CONCERT

Monday 31 January, 6pm

Performance Hall

Haydn (1732–1809)	String Quartet in B flat major op 76 no 4 'Sunrise'	23'
	<i>i Allegro con spirito</i>	
	<i>ii Adagio</i>	
	<i>iii Menuetto: Allegro</i>	
	<i>iv Finale: Allegro ma non troppo - Più allegro - Più presto</i>	

Emmanuel Webb violin
Amber Emson violin
Hattie Quick viola
Ozgur Kaya cello

Brahms (1833–1897)	Clarinet Trio in A minor op 114	24'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Andantino grazioso</i>	
	<i>iv Allegro</i>	

Michelle Hromin clarinet
Bertille Mas cello
Rieko Makita piano

Upcoming events

RCM CHAMBER FESTIVAL

Saturday 12 – Sunday 13 February 2022

A celebration of chamber music in this year's two-day festival, with duos, trios, quartets and more.

Performances to include:

Explore Ensemble 12 February 2022, 5.30pm

Cotes-Burgan Atrium, Performance Hall, Amaryllys Fleming Concert Hall

The programme is curated by Artistic Director of Explore Ensemble, Nicholas Moroz and includes a fantastic array of contemporary works, including Cassandra Miller's *Perfect Offering*, Rebecca Saunder's *Murmurs* and Edwin Hillier's *Plastica*. This unique collaboration between Explore Ensemble and the Royal College of Music will alter your perceptions of classical music.

Tickets: £5

Inside the Wellesz Octet 13 February 2022, 11am

Performance Hall

RCM Director Professor Colin Lawson introduces the work of prolific émigré composer, Egon Wellesz.

Tickets: Pay what you can

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www.rcm.ac.uk/support/legacies

LUNCHTIME CONCERT

Tuesday 1 February, 1.05pm

West Parry Room

Arrieu (1903–1990)	Wind Quintet in C major	12'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Allegro scherzando</i>	
	<i>iv Adagio</i>	
	<i>v Allegro vivace</i>	

Cara Houghton flute
Isaac Prince clarinet
Helena Mackie oboe
Alec Ross horn
Bruce Parris bassoon

Franck (1822–1890)	Prélude, Choral et Fugue, FWV 21	19'
	<i>ii Choral. Poco più lento</i>	

Gin Tsai piano

Tchaikovsky (1840–1893)	Piano Trio in A minor op 50	18'
	<i>i Pezzo elegiaco (Moderato assai - Allegro giusto)</i>	

Pavane Trio
Miguel Suay Longas violin
Nina Rivas cello
Svyatoslav Egorov piano

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MUSEUM CONCERTS

Friday 4 February, 12.30pm

Museum Gallery

Beethoven 7 Variations on Bei Männern, welche Liebe fühlen WoO. 46 11'
(1770–1827)

Laura Armstrong cello
Dominika Maszczyńska harpsichord

Haydn Duo for Violin and Cello in D major, HOB VI:D1 10'
(1732–1809)
i Poco Adagio
ii Tempo di menuetto
iii Allegro

Duo Sobremesa
Miguel Suay Longas violin
Nina Rivas cello

Mealli Sonata 'La Cesta' op 3/2 8'
(1624–1670)

Hannah Parry recorder
Dominika Maszczyńska harpsichord

Corelli Sonata no 12 in D minor 'La Follia' 11'
(1653–1713)

Hannah Parry recorder
Pablo Tejedor Gutierrez baroque cello
Dominika Maszczyńska harpsichord

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Smetana	Three Poetic Polkas op 8	10'
(1824–1884)	<i>i No 1 in E flat major: Vivo</i>	
	<i>ii No 2 in G minor: Meno allegro</i>	
	<i>iii No 3 in A flat major: Allegretto</i>	

Ning Sun piano

Ysaÿe	Sonata no 4 in E minor, op 27	11'
(1858–1931)	<i>i Allemande. Lento maestoso</i>	
	<i>ii Sarabande. Quasi lento</i>	
	<i>iii Finale. Presto ma non troppo</i>	

Alexandra Peel violin

Piazzolla	Four Seasons of Beunos Aires	27'
(1921–1992)	<i>i Otono Porteño 'Autumn'</i>	
	<i>ii Invierno Porteño 'Winter'</i>	
	<i>iii Primavera Porteña 'Spring'</i>	
	<i>iv Verano Porteño 'Summer'</i>	

Catherine Alsey violin

Berniya Hamie cello

Paul Mnatsakanov piano

Ning Sun

Originally from China, pianist Ning Sun is currently studying for a Master of Performance at the Royal College of Music with Nigel Clayton. She has participated in Lake Como Music Festival in Italy and had the opportunity to play for numerous renowned artists in masterclass. Whilst studying at Xinghai Conservatory of Music she won second prize in the Yamaha Asian Music Scholarship for piano duo in 2017 and won first prize the following year. In 2018 she was invited to participate Perugia Music Festival and Todi Music Masters to play *Mozart Piano Concerto K414*.

Alexandra Peel

British violinist Alexandra Peel made her concert debut in 2013 at Raymond Weil's Pre-Event for Classic FM Live at the Royal Albert Hall. Since then, she has performed at venues such as the Royal Festival Hall, Queen Elizabeth Hall, St Martin-in-the-Fields, the Royal-Overseas-League and the Cadogan Hall, and has recorded at venues such as Abbey Road Studios and Studio 13. Alexandra is currently a Yehudi Menuhin Award Holder at the Royal College of Music, studying violin under Radu Blidar and piano with Kathron Sturrock. Previously, she studied at the Purcell School for Young Musicians as a scholar of the Government's Music and Dance Scheme, with Carmel Kaine, Alda Dizdari and Nathaniel Vallois. During her time at the school, she was awarded the Junior String Prize, won the school's Wigmore Chamber Music Competition and the Senior Recital Competition which led to her performance at Milton Court Concert Hall, London. Alexandra made her concerto debut with the Amadeus Chamber Orchestra in 2019, and the same year was awarded the Gold Award in the Senior Strings Category of the New Talent British International Music Competition. Alexandra she plays on an 1891 Georges Mougnot violin kindly loaned to her by the Benslow Trust.

Piazzolla Trio

Our Piano Trio formed in Summer 2021 and is made up of three second year undergraduate students. Paul Mnatsakanov (piano) studies with Head of Piano, Professor Vanessa Latarche, Catherine Alsey (violin) with Ani Schnarch, and Berniya Hamie (cello) with Helene Dautry. We were very fortunate to receive coaching from Kathron Sturrock and Andrew Zolinsky in our first term of playing together and had our first performance in July 2021, where we performed Debussy Piano Trio in G major.

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Royal Albert Hall

Sunday, 6 February 2022

Classical Coffee Morning – Francesca Di Cecio, Alexander Bradford & Emilie Pelling

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring Francesca Di Cecio, Alexander Bradford and Emilie Pelling.



Programme

Francesca Di Cecio

Alexander Nikolayevich Scriabin (1871-1915) - Vers la flame op72 (6')
Ludwig van Beethoven (1770-1827) - Piano Sonata no30 in E Major op109 iii
Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo (12')

Alexander Bradford

Claude Debussy (1862-1918) - Prelude Book 1 no1 Danseuses de Delphes (3')
Ludwig van Beethoven (1770-1827) - Sonata in C no21 in C Major op53 Waldstein i
Allegro con brio (8.5')
Sergei Vasilyevich Rachmaninoff (1873-1943) - Prelude in B Minor op32 no10 (4')

Emilie Pelling

Giuseppe Domenico Scarlatti (1685-1757) - Sonata in E major K.162 (3')
Franz Liszt (1811-1886) - Petrarch sonnet 104 (7')
María Luisa Escobar (1903-1985) - Noche de Luna en Altamira (3.5')
Alberto Ginastera 91916-1983) - Danzas Argentinas op2 no3 Danza del gaucho
matrero (3')

In association with the Royal College of Music

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!

The **Royal College of Music Junior Department** offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes. Some 350 students travel from all over the UK to attend the College each Saturday, and enjoy a wealth of performance opportunities including the BBC Proms as well as other regular appearances at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe, Cadogan Hall and London's Southbank Centre. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Harlem and Sacconi Quartets. In recent years, RCMJD chamber musicians have performed at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.

Royal College of Music – Francesca Di Cecio, Alexander Bradford & Emilie Pelling

Francesca Di Cecio started playing piano at the age of 6 and studies with Danielle Salamon at the Royal College of Music Junior Department (RCMJD). In addition to achieving a distinction in her DipABRSM and LRSB exams, she has won several prizes including the EPTA 15 and under National Final as well as the Marjorie Humby Memorial Competition and the Teresa Carreño Piano Competition at the RCMJD. She has appeared as a soloist on many occasions, including a performance at St Martin-in-the-Fields. Francesca is a music scholar at St Paul's Girls' School in London. Outside music, Francesca is a keen student of science and is a member of the UK team for the International Astrophysics Olympiad.

Alexander Bradford's ambition to become a professional pianist and performer was cemented at the age of 14 when he gave his first solo piano recital in St. Mary's Church, Newark. Now 18 years old, the journey is underway, and he is studying piano with Konstantin Lapshin at the RCMJD, whilst also studying for his A levels at the Southwell Minster School in Nottinghamshire. In October 2021, Alexander won his instrumental class in the international competition, Stars of the Albion, and as a winner will be performing next month at the Russian Embassy in London. For the second consecutive competition, he is the keyboard finalist in this year's Nottingham Young Musician with the final taking place on 21st November. He has also had competition success at the 2020 Grantham Music Festival, winning the open piano repertoire class, leading to a recent performance at the winner's concert. Alexander regularly takes the opportunity of the Performance Platforms in RCMJD. When the Nottingham Royal Concert Hall opened its doors for the first classical concert since lockdown, Alexander played a prelude piano recital in the foyer. This led to an invite to perform a piano concerto in St. Mary's Church, Nottingham in 2023. In the summer of 2021, he returned to St. Mary's in Newark for his third solo piano recital. Alexander often performs within school and his local community for social and charitable events and regularly plays to the residents of a local care home, witnessing first-hand the power and emotion of music. Alexander is both excited and proud to have been invited to perform at the prestigious Classical Coffee Concert and is grateful for the opportunity. He hopes you enjoy his performance today.

Emilie Pelling started taking piano lessons at the age of six and, since 2015 has attended the Royal College of Music Junior Department where she studies piano with Clara Rodriguez and viola with Penny Filer. Emilie has featured regularly in RCMJD piano and chamber music concerts and in 2020 she was Highly Commended in the RCMJD Gordon Turner Competition for her interpretation of the first movement of the Saint-Saens Piano Concerto no.2. Emilie was awarded a music scholarship to City of London School for Girls, and has performed in a number of school concerts, at venues including St John's Smith Square and St James' Piccadilly. Over the past year, she has regularly performed at the London Clinic Oncology centre, playing for both patients and staff, and this is Emilie's second appearance at the Royal Albert Hall Elgar Room, having first performed here in October 2019 as part of the RAH's Festival of Film. Emilie plays in the RCMJD Symphony Orchestra on viola and as orchestral pianist, and she also studies the organ at St Giles Cripplegate. Her piano repertoire includes a variety of Spanish and Latin American composers and in 2021, she passed her ABRSM Diploma with Distinction. Emilie will be sitting her A Levels in July, after which she plans to study medicine.

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 7 February, 1.05pm

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RCM at the Austrian Cultural Forum

Monday 7 February, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

R Schumann	Violin Sonata no 1 in A minor op 105	17'
(1810–1856)	<i>i Mit leidenschaftlichem Ausdruck</i>	
	<i>ii Allegretto</i>	
	<i>iii Lebhaft</i>	

Greta Bommarito violin

Marcell Vajda piano

Beethoven	Piano Trio op 70 no 1, 'Ghost'	26'
(1770–1827)	<i>i Allegro vivace e con brio</i>	
	<i>ii Largo assai e espressivo</i>	
	<i>iii Presto</i>	

Hamie-Błachuta Trio

Julia Błachuta violin

Riya Hamie cello

Berniya Hamie piano

Marcell Vajda & Greta Bommarito

Marcell Vajda and Greta Bommarito are a newly formed piano and violin duo. Marcell and Greta are second year undergraduate students at the Royal College of Music, studying respectively with Andrew Zolinsky, Dr Dorian Leljak, Gaby Lester and Emily Sun.

Hamie-Błachuta Trio

The Hamie-Błachuta Trio was formed in autumn 2021 and gave its first performance in November 2021 playing Mendelssohn's Piano Trio no 2. Berniya Hamie studies piano with Dina Parakhina and cello with Helene Dautry at the RCM as the John and Marjorie Coultate Scholar; in September 2021 she was selected as a Tabor Piano Ambassador for the Leeds Piano Competition. She previously studied at the RCMJD where she won several prizes and was awarded a solo recital at the Royal Albert Hall's Elgar Room. Violinist Julia Błachuta completed studies at the University of Music and Performing Arts in Vienna and in Poland before being awarded a full scholarship to study at the RCM with Itzhak Rashkovsky as the HMD Meyer Violin Prize holder. Co-principal cellist of NYO 2021-22 and an LPO Junior Artist in 2021, Riya Hamie studies with Michal Kaznowski at the RCMJD and has won many prizes including, the RCMJD's prestigious Peter Morrison Concerto Competition.

Upcoming events

RCM CHAMBER FESTIVAL

Saturday 12 – Sunday 13 February 2022

A celebration of chamber music in this year's two-day festival, with duos, trios, quartets and more.

Performances to include:

Explore Ensemble 12 February 2022, 5.30pm

Cotes-Burgan Atrium, Performance Hall, Amaryllis Fleming Concert Hall

The programme is curated by Artistic Director of Explore Ensemble, Nicholas Moroz and includes a fantastic array of contemporary works, including Cassandra Miller's *Perfect Offering*, Rebecca Saunder's *Murmurs* and Edwin Hillier's *Plastica*. This unique collaboration between Explore Ensemble and the Royal College of Music will alter your perceptions of classical music.

Tickets: £5

Inside the Wellesz Octet 13 February 2022, 11am

Performance Hall

RCM Director Professor Colin Lawson introduces the work of prolific émigré composer, Egon Wellesz.

Tickets: Pay what you can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

LUNCHTIME CONCERT

Wednesday 9 February, 1.05pm

Performance Hall

Rachmaninov (1873–1943)	Étude-tableaux in D minor, op 33 no 4	4'
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Rachmaninov	Étude-tableaux in G minor op 33 no 7	4'
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Nataly Ganina piano

Mozart (1756–1791)	Flute Quartet no 1 in D major K285	15'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Rondeau</i>	

Samuel Frith flute
Theo Elwes violin
Mitzi Marley Clarke viola
Pei Xie cello

Beethoven (1770–1827)	Piano Trio in B flat major, op 11	20'
	<i>i Allegro con brio</i>	
	<i>ii Adagio</i>	
	<i>iii Tema con variazioni</i>	

Sanni Talvitie violin
James Dew cello
Siyu Chen piano

Guignon (1702–1774)	Les Sauvages	4'
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Taisia Sandetcaia baroque violin
Matthew Millkey baroque violin

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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

LEAVE THE GIFT OF MUSIC

By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at Emma.McCormack@rcm.ac.uk. Thank you.

www.rcm.ac.uk/support/legacies



RCM SYMPHONY ORCHESTRA

Thursday 10 February 2022, 7.30pm

Amaryllis Fleming Concert Hall

Rafael Payare conductor

RCM Symphony Orchestra

2022 Rod Williams Memorial Concert

RCM SYMPHONY ORCHESTRA

Thursday 10 February 2022, 7.30pm | Amaryllis Fleming Concert Hall

Rafael Payare conductor
RCM Symphony Orchestra

2022 Rod Williams Memorial Concert

Still (1895–1978)	Darker America	13'
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Mahler (1860–1911)	Symphony no 6 in A minor 'Tragic' i <i>Allegro energico, ma non troppo</i> ii <i>Andante moderato</i> iii <i>Scherzo: Wuchtig</i> iv <i>Finale: Sostenuto - Allegro moderato - Allegro energico</i>	79'
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The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sir Antonio Pappano, Bernard Haitink, Thomas Zehetmair, John Wilson, Vasily Petrenko and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

In a programme of dramatic contrast, the RCM Symphony Orchestra, led by Venezuelan conductor Rafael Payare, performs a work by African-American composer William Grant Still, which explores themes of sorrow, hope and prayer. Still was a prolific and highly influential composer and performer, often called the 'Dean of African American Composers'. He was the first African-American composer to have a symphony performed by a professional orchestra in the US, the first to conduct a major symphony orchestra (Los Angeles Philharmonic, 1936) and the first to have a major company perform his opera (*Troubled Island*, New York City Opera, 1949). Still's tone poem *Darker America* (1924) contains a mixture of jazz language, similar to his contemporaries such as Gershwin, and the dissonant style of modernist composers. Still's programme note expressed the challenges facing Black American citizens at the time: 'Darker America is representative of the American Negro, and suggests triumph over sorrows through fervent prayer.'

In contrast to Still's programmatic work, the origins of Mahler's Sixth Symphony (1905) are unclear. The symphony was completed at one of the happiest times in his life – he had recently married, and had two daughters, and his music was being performed frequently – yet it is one of Mahler's darkest and most 'angst-ridden' works. It is claimed Mahler himself gave the work its title 'Tragic', although there is no written evidence of this. The resounding hammer blows – a huge hammer striking a wooden box – in the final movement were revised by Mahler in 1906 from three blows to two. Alma Mahler had described the original as three blows of fate befallen by the hero, and whatever might have been originally intended or predicted, within a year after the symphony's premiere, his daughter Maria had died, his relationship with the Vienna State Opera ended, and he was diagnosed with a fatal heart condition. But Mahler himself left no programme note, and the work stands alone in its sheer power, range of expression, and pure musical drama.



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PLEASE WEAR YOUR MASK, THANK YOU

Rafael Payare

The 2021/22 season will mark Rafael Payare's third season as Music Director of San Diego Symphony. Rafael was previously Principal Conductor and Music Director of the Ulster Orchestra from 2014–19 with whom he appeared at the BBC Proms in 2016 and 2019. He now holds the title of Conductor Laureate in recognition of the vast artistic contribution he gave to the orchestra and city of Belfast. In 2021, Rafael was announced as the Music Director of Orchestre Symphonique de Montreal from the 2022/23 season.

During the 2014/15 season Rafael made his debuts with the Vienna Philharmonic Orchestra and London Symphony Orchestra, and in the 2015/16 season with the Mahler Chamber Orchestra and London's Southbank with the Philharmonia. During the 2018/19 season, he returned to the Vienna Philharmonic Orchestra to make his debut at the Wiener Konzerthaus. Rafael has also enjoyed working with Staatskapelle Dresden, Boston Symphony Orchestra, Tonhalle Orchestra Zurich, Leipzig Gewandhaus Orchester and the Cleveland Orchestra. He has collaborated with soloists Daniil Trifonov, Frank Peter Zimmerman, Jean-Yves Thibaudet, Christiane Karg, Nikolaj Znaider, Elisabeth Leonskaja, Yefim Bronfman, and Dorothea Röschmann. Rafael began the 2021/22 season with San Diego Symphony to inaugurate the Rady Shell at Jacobs Park. He looks forward to giving his first concerts as Music Director Designate of Orchestre Symphonique de Montreal with concerts at La Maison Symphonique and Montreal's Olympic Stadium. Further highlights include debuts with the Chamber Orchestra of Europe, Houston Symphony and the Philadelphia Orchestra. Rafael will also make his debut with Royal Danish Opera conducting *Tosca*.

Rafael has forged a close relationship with the RCM and has also led projects with the Chicago Civic Orchestra, Orchestra of the Americas and the Filarmonica Joven de Colombia. Rafael is a graduate of the celebrated El Sistema in Venezuela, and began his formal conducting studies in 2004 with José Antonio Abreu.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Violin I

Vera Beumer
 Birgit Born
 Xinyue Wang
 Esther Branco
 June Lee
 Elif Cansever
 Natasha Sutanto
 Jane Park
 Antonio Ferreira
 Yuliya Ostapchuk
 Qintong Zhou
 Maria Mamara
 Zea Hunt
 Jingwen Zhu

Violin II

Tiago Soares Silva
 Jessica Meakin
 Olivia Ziani
 Risa Sekine
 Matilda Sacco
 Leon Chakrabarti
 Jane Cho
 Xiaoxuan Guo
 Mine Ibrahim
 Alice Dring
 Michelle Kolesnikov
 Teodoras Kasteckas

Viola

Toby Warr
 Yang Yu
 Sam Scheer
 Kuba Was
 Juan Marco Requena
 Xinyue Kang
 Jesse Francis
 Joe Berry
 Stella Nedeva

Cello

Safira Nielsen
 Theodore Baujard
 Johannes Bogaert
 Benjamin Jacobs
 Sizhe Fang
 Luis Freitas da Cruz
 Carolina Lopez
 Jiwon Lee

Double Bass

Phoebe Clarke
 Danny Cleave
 Ben Fosker
 Daniil Margulis
 Ketan Curtis
 Will Duerden
 Alexander Heather
 Daniel Molloy

Flute

Dana Alison
 Carina Udriste
 Laura Pahkel (pic)
 Rebecca Park (pic)
 Beth Stone (pic)

Oboe

Bingliang Liu
 Ella York (cor)
 Kara Battley (cor)
 Ella Delbrueck (cor)
 Sasha Puller (cor)

Clarinet

Rennie Sutherland
 Diogo Bandola
 Hannah Shimwell
 Menna Krstevska
 (E flat)
 Robbie Marrs (bass)

Bassoon

Francis Bushell
 Amy Thompson
 Iona Griffiths
 Francesco Di Matteo
 Julia Flint (contra)

Horn

Kristina Yumerska
 Alexander Boukikov
 Olivia Gandee
 Alex Grinyer
 Devin Reddy
 Caoime Glavin
 Leo Glenister
 Lucas Boardman
 Beatriz Vila

Trumpet

Ruby Orlowska
 Daniel Venglar
 Callum Robb
 John Kerr
 Josh Cusworth
 Ellena Teal

Trombone

Adam Thomas
 Pau Hernandez
 Santamaria
 Jose Teixeira
 Alex Skelly

Tuba

Alexander Miller

Timpani

Johan Smith
 Connor Chambers

Percussion

Aaron Townsend
 James Burton
 Murray Sedgwick
 Joe Bate
 Joe Parks
 Lewis Isaacs (offstage)
 Kian Hsu (offstage)

Harp

Liza Rakovska
 Tannaz Beigijouinani

Piano

Jack Brown

Celeste

Edwin Yeung

Personnel correct at
 the time of going to
 print.

Italics denote section
 principals.

The RCM would like to thank the following orchestral coaches:

Gaby Lester (violin), Robert Turner (viola), Tim Walden (cello), Frank Zielhorst & Amanda Truelove (tutti strings), Enno Senft (double bass), Simon Channing (woodwind), Nigel Black (brass), David Hockings (percussion), Stephen Fitzpatrick (harp), and Frank Zielhorst (woodwind, brass, percussion & harp and tutti orchestra)

2022 Rod Williams Memorial Concert

Peter Mills established the Mills Williams Award upon the death of his life-long partner, Rod Williams, in 1995, with the aim of supporting music and young musicians. To date, the award has endowed 26 Mills Williams Junior Fellows, and continues to fund an annual concert at the Royal College of Music. Sadly, Peter died in September 2006 after a long battle against cancer. Happily, the Mills Williams Foundation lives on, with the objective of supporting music and young musicians under the guidance of his chosen trustees.



Rod Williams and Peter Mills

Mills Williams Junior Fellows

1996/97 Paul Robinson, voice
1997/98 Alexander Taylor, piano
1998/99 Sarah Thurlow, clarinet
1999/00 Damian Thantrey, voice
2000/01 Alexandra Wood, violin
2001/02 Rachel Nicholls, voice
2002/03 Alba Ventura, piano
2003/04 Elizabeth Cooney, violin
2004/05 Ruth Palmer, violin
2005/06 Gabriella Swallow, cello
2006/07 Anna Cashell, violin
2007/08 Luis Parés, piano
2008/09 Erik Dippenaar, harpsichord
2009/10 Konstantin Lapshin, piano

2010/11 Jianing Kong, piano
2011/12 Frédérique Legrand, cello
2012/13 Yulia Deakin, piano
2013/14 Maksim Šišura, piano
2014/15 Soh-Yon Kim, violin
2015/16 Magdalena Loth-Hill, violin
2016/17 Andrew Yiangou, piano
2017/18 Jonathan Radford, saxophone
2018/19 Ana Teresa de Braga e Alves,
viola
2019/20 Jobine Siekman, cello
2020/21 Tolga Atalay Ün, harpsichord
2021/22 Magdalenna Krstevska, clarinet

Rod Williams (1939–1994)

Purely because he was the son of a serving Army Officer on a foreign posting, Rodney Peter Williams was born in Singapore in November 1939. It was unfortunate timing. Not long thereafter his mother and the two tiny boys made their escape to Australia, and Rod's father became a Japanese prisoner of war for four years. Eventually the family was reunited, and much of Rod's education took place at Steyning, where he showed athletic promise. He followed his father into the Royal Engineers and once again to the Far East, where he was engaged in map-making.

Deciding that army life was not for him, he bought himself out, but continued for a while along the photogrammetry road with Fairey Aviation. Then came a career change: he embarked on accountancy and joined Unilever.

Rod Williams and I met in 1964 and quickly found that we had much in common, particularly our tastes in music, both tending to favour ancient and baroque, and late 19th and 20th-century English music – Vaughan Williams, Butterworth and Britten being particularly well-represented in our record collections.

In 1975, Rod was diagnosed with a cancer of the lymph glands, and there commenced a lengthy chemotherapy battle which he won and achieved full remission. This had the remarkable effect of making him more ambitious. He was a gentleman of courage and great good humour. In 1980, inspired by watching the London Marathon on TV, he became first a jogger, then a runner and, astoundingly, a marathon runner in London in April of 1986, and again in New York in the same year. He ran his last marathon the following year. As time relentlessly removed family ties, Rod and I decided to make reciprocal wills dedicated to the encouragement of musical excellence. This was all too timely, as in 1992 there were signs that all was not well, and Rod died in January 1994. About a year later I approached the Royal College of Music, and thus the Mills Williams Junior Fellowship was established.

Peter Mills, 1996

The Royal College of Music is extremely grateful to the Mills Williams Foundation for its continued support.

ORCHESTRAL MASTERWORKS

Thursday 24 February 2022, 6pm | Amaryllis Fleming Concert Hall

Jac van Steen conductor

Anna Crawford cello

RCM Philharmonic

Boyle Elegy for cello and orchestra

Sibelius Swan of Tuonela

Vaughan Williams Symphony no 6 in E minor

The Royal College of Music is delighted to welcome back regular collaborator and internationally renowned conductor Jac van Steen for a concert with the RCM Philharmonic.

As part of the celebrations in his anniversary year, the orchestra performs Vaughan Williams's Symphony no 6. Written during and after the Second World War, and first performed in 1948, the symphony was not intended as a programmatic piece, but became inextricably imbued with the violent, tragic sentiment of wartime. Its violent opening, and desolate and barren ending contributes to this enduring public view of the piece.

Additionally, the RCM Philharmonic presents Sibelius's mystical tone poem, based on a Finnish mythological epic, and music by Vaughan Williams's pupil, with Ina Boyle's beautiful Elegy for solo cello and orchestra.

Tickets: £8, £5

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

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www.rcm.ac.uk/support/legacies

MUSEUM CONCERTS

Friday 11 February, 12.30pm

Museum Gallery

Vivaldi (1678–1741)	Sonata in A minor RV43 for cello and continuo	13'
	<i>i Largo</i>	
	<i>ii Allegro</i>	
	<i>iii Largo</i>	
	<i>iv Allegro</i>	

Bertille Mas cello solo
Ettore Marchi lute and guitar
Apolline Khou harpsichord
Pablo Tejedor Gutierrez baroque cello continuo

JS Bach (1685–1750)	Sonata for viola da gamba and continuo in D major	14'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Andante</i>	
	<i>iv Allegro</i>	

Ana Dunne-Sequi viola
Apolline Khou harpsichord

JS Bach (1685–1750)	Concerto in A major BWV1055 for keyboard solo and orchestra	12'
	<i>i Allegro</i>	
	<i>ii Larghetto</i>	
	<i>iii Allegro ma non tanto</i>	

Joseph Lowe violin
Hannah Parry violin
Ana Dunne-Sequi viola
Bertille Mas cello
Apolline Khou harpsichord

Rameau (1683–1764) Tendre amour 3'

Falconieri (1585–1656) La suave melodia 3'

Joseph Lowe violin

Hannah Parry violin

Ana Dunne-Sequi viola

Bertille Mas cello

Ettore Marchi lute and guitar

Apolline Khou harpsichord

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Tickets: Pay what you can

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ORGAN INTERLUDES

Friday 11 February, 6pm

Concert Hall

JS Bach (1685–1750)	Fantasia in C minor, BWV 562	6'
JS Bach	Eleven Chorale Preludes for organ op 122	11'
	<i>i Mein Jesu, der du mich</i>	
	<i>ii Herzliebster Jesu</i>	
	<i>vii O Gott, du frommer Gott</i>	
	<i>x O Welt, ich muss dich lassen</i>	
Alain (1911–1940)	Le Jardin Suspendu AWW 63	7'
Franck (1822–1890)	Pièce Héroïque M 37	9'
Alex Knight organ		

Alexander Knight is Director of Music and Organist at St Mary Magdalene, Richmond and Musical Director of Canbury Singers. He currently studies organ performance at the Royal College of Music with David Graham and Andrew Dewar. Alexander previously held posts at Southwark Cathedral and Queens' College, Cambridge where he read for a music degree. With Queens' College Choir, Alexander performed in Hong Kong, Paris, Budapest and Switzerland, and featured on the CD 'For The Wings of a Dove'.

Alexander is a frequent recitalist and accompanist, featuring as répétiteur for the Scheggino Opera Summer School and City Lit Opera Course, Musical Director for Maldon Festival, and accompanist for Reading Bach Choir, Reverie Choir and the Honourable Artillery Company Band. Alexander's recent organ recital venues include St Paul's Cathedral, Southwark Cathedral and Westminster Abbey. In 2018, Alexander was awarded his Associateship diploma of the Royal College of Organists, winning three prizes.

Upcoming events

RCM CHAMBER FESTIVAL

Saturday 12 – Sunday 13 February 2022

A celebration of chamber music in this year's two-day festival, with duos, trios, quartets and more.

Performances to include:

Explore Ensemble 12 February 2022, 5.30pm

Cotes-Burgan Atrium, Performance Hall, Amaryllis Fleming Concert Hall

The programme is curated by Artistic Director of Explore Ensemble, Nicholas Moroz and includes a fantastic array of contemporary works, including Cassandra Miller's *Perfect Offering*, Rebecca Saunder's *Murmurs* and Edwin Hillier's *Plastica*. This unique collaboration between Explore Ensemble and the Royal College of Music will alter your perceptions of classical music.

Tickets: £5

Inside the Wellesz Octet 13 February 2022, 11am

Performance Hall

RCM Director Professor Colin Lawson introduces the work of prolific émigré composer, Egon Wellesz.

Tickets: Pay what you can

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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RCM AT ST. MARY ABBOTS

Friday 11 February, 1.05pm

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Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	Piano Sonata no 31 in A flat major op 110	22'
	i <i>Moderato cantabile molto espressivo</i>	
	ii <i>Allegro molto</i>	
	iii <i>Adagio ma non troppo</i>	
	iv <i>Fuga. Allegro ma non troppo</i>	

Manuel Ramos piano

Shostakovich (1906–1975)	Sonata for Cello and Piano in D minor op 40	25'
	i <i>Allegro non troppo</i>	
	ii <i>Allegro</i>	
	iii <i>Largo</i>	
	iv <i>Allegro</i>	

Clélia Le Bret cello

Thibault Maurin piano

Manuel Ramos

Manuel Ramos is currently studying for a Master of Performance at the RCM with Dina Parakhina and Dinara Klinton. He completed his Bachelor Music in 2019, studying piano and chamber music with Miguel Ángel Ortega Chavaldas and the Quiroga Quartet at the Conservatorio Superior de Música de Aragón in Spain. He has attended piano masterclasses with many renowned pianists, such as David Kuyken, Luis Fernando Pérez, Gustavo Díaz-Jérez, Galyna Eguiazarova, Alexander Kandelaki, Dina Yoffe, Claudio Martínez-Mehner, Alfonso Gómez, Christian Pohl, Kennedy Moretti, Luis y Víctor del Valle, Begoña Uriarte, Daniel del Pino, Enrico Baiano, Maria Szraiber, Erica Wise, Markus Thomas and Adonella Gregori.

Clélia Le Bret

French cellist Clélia Le Bret is currently studying for a Bachelors degree at the Royal College of Music as a Charles Ravel Scholar. She is currently in her third year studying with Alexander Chaushian. She previously studied with Michael Tafforeau for 10 years at the CRR de Rueil Malmaison in France where she obtained her Diploma of Music (DEM) with high honours in 2017. Clélia continued her studies at the CRR de Paris with Helene Dautry and notably performed at the Paris Philharmonia as part of the youth symphonic orchestra. In 2020, she won the first prize in the RCM String Quartet Competition. During her studies she has performed at St Paul's Cathedral with the RCM string band, recorded at Abbey Road Studios, and gave a solo live-streamed performance in the Amaryllis Fleming Concert Hall. She recently led the RCM Symphony orchestra under the baton of Jack Van Steen.

Thibault Maurin

Thibault Maurin is currently studying at the Royal College of Music for a Master of Performance with Dmitri Alexeev, where he is supported by the Gary & Eleanor Brass Scholarship. He previously completed a master's degree in piano in May 2021 at the Conservatoire National Supérieur de Musique in Paris in the class of Denis Pascal. He performs regularly with the Daphnis Ensemble and has performed at the Syrnix Festival. Thibault previously studied at Paris CRR in the class of Brigitte Bouthinon Dumas. In 2016, he obtained his DEM with high honours unanimously with congratulations from the jury. In June 2019, he obtained the highest honours for his undergraduate recital from the Paris National Conservatory of Music.

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RCM CHAMBER FESTIVAL

SATURDAY 12 FEBRUARY

Dvořák Dumky Trio, 11am, PERFORMANCE STUDIO

Join us for this performance of Dvořák's captivating 'Dumky' trio performed by Juhee Yang (violin), Silvestrs Kalnins (cello) and Anastasiia Nesterova (piano)

Fourtitude Tuba Quartet, 12pm, AMARYLLIS FLEMING CONCERT HALL

Join the fun and vibrant Fourtitude Tuba Quartet for a concert full of arrangements of your favourite pieces, from grand operas to renaissance masterpieces.

The Saxophone, 1pm, PERFORMANCE HALL

Enjoy a varied programme inspired by the invention of the saxophone by Belgian innovator, Adolphe Sax

Tharros Quartet, 2pm, RECITAL HALL

The Tharros Quartet, whose members include two current RCM students, presents a delightful trio of contrasting works by Schubert, Webern and Mozart

Mendelssohn Octet, 3pm, AMARYLLIS FLEMING CONCERT HALL

Written at the age of 16, Mendelssohn's String Octet created an exciting new genre for chamber musicians. Join us for this performance of this iconic work in the beautiful Amaryllis Fleming Concert Hall.

Flutes and Frets, 4pm, PERFORMANCE STUDIO

Rapidly establishing itself as an up-and-coming duet on the London classical music scene, RCM musicians Beth Stone and Danny Murphy present an eclectic programme of arrangements for a variety of flutes and fretted

RCM X Explore Ensemble

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Tickets: £5

Ascent, 7pm, COTES-BURGAN ATRIUM

Sublime Spaces, 7.30pm, AMARYLLIS FLEMING CONCERT HALL

Tickets: £5



RCM CHAMBER FESTIVAL

Dvořák Dumky Trio

Saturday 12 February, 11am

Performance Studio

RCM CHAMBER FESTIVAL

Dvořák Dumky Trio

Saturday 12 February, 11am | Performance Studio

Haydn (1732–1809)	Piano Trio in E flat major Hob XV22	20'
	i <i>Allegro moderato</i>	
	ii <i>Poco adagio</i>	
	iii <i>Finale. Allegro</i>	

Dvořák (1841–1904)	Piano Trio no 4 in E minor op 90 'Dumky'	30'
	i <i>Lento maestoso — Allegro quasi doppio movimento</i>	
	ii <i>Poco adagio — Vivace non troppo</i>	
	iii <i>Andante — Vivace non troppo — Allegretto</i>	
	iv <i>Andante moderato — Allegretto scherzando — Quasi tempo di marcia</i>	
	v <i>Allegro</i>	
	vi <i>Lento maestoso</i>	

Juhee Yang violin | **Silvestrs Kalnins** cello | **Anastasiia Nesterova** piano

Juhee Yang

Juhee Yang is a South Korean violinist based in London. As soloist and chamber musician, Juhee has won numerous awards and competitions including the Korea Festival Chamber Orchestra, CBS Music and Haneum music competitions. She also won the 2015 Arthur Felsenstein Leaver's Award, RCM Violin Competition and the Boise Foundation Scholarship in 2019 and receives support from the Albert Cooper Trust, Kathleen Trust and Craxton Memorial Trust. Juhee also performed Sibelius Violin Concerto under the baton of Maxim Vengerov with the RCM Philharmonic. She graduated with a BMus (Hons) as a Soiree d'Or Scholar in 2019, and a Master of Performance as a Christopher Hogwood Scholar in 2021 from the Royal College of Music. Juhee is currently studying on the Artist Diploma course with Mark Messenger as a Christopher Hogwood Scholar. She plays on an 1855 Joseph et Antonius Gagliano violin from the RCM collection.

Silvestrs Kalnins

Latvian cellist Silvestrs Kalnins is currently studying for a Master of Performance degree with Melissa Phelps at the Royal College of Music as a Leverhulme Arts Scholar. His studies are generously supported by The Countess of Munster Musical Trust, Help Musicians UK and The Stephen Bell Charitable Trust. Silvestrs was awarded first prize in the Karl Davidov International Cello Competition in 2014, the Inese Galante Foundation Competition in 2016 and the RCM String Quartet Competition in 2018. In 2018 he was also awarded the Raphael Sommer Trust Award and in 2021 received the Musician's Company Award. Silvestrs has performed at venues such as Wigmore Hall, Royal Albert Hall, Amsterdam Concertgebouw, Elbphilharmonie Hamburg and at Clarence House for HRH The Prince of Wales. Silvestrs plays on a Matteo Goffriller cello on loan from the RCM collection.

Anastasiia Nesterova

Anastasiia Nesterova graduated from Tchaikovsky Moscow State Conservatory in 2019 in the class of People's artist of Armenia Yuri Hairapetian, and completed her Masters degree at the RCM in 2021. She is now studying on the Artist Diploma with Professor Vanessa Latache as an RCM Scholar supported by the Henry Wood Accommodation Trust. She made her concerto debut in 2003 after winning the Stupen' K Sovershenstvu, Stupen' K Masterstvu and the Piano in Jazz competitions in Moscow.



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Sublime Spaces, 7.30pm, AMARYLLIS FLEMING CONCERT HALL

Tickets: £5



RCM CHAMBER FESTIVAL

Flutes and Frets

Saturday 12 February, 4pm

Performance Studio

RCM CHAMBER FESTIVAL

Flutes and Frets

Saturday 12 February, 4pm | Performance Studio

Françaix (1912–1997)	Sonata for Flute & Guitar	13'
	<i>i Allegro Moderato</i>	
	<i>ii Largetto</i>	
	<i>iii Tempo di Minuetto</i>	
	<i>iv Saltarella</i>	

JS Bach (1685–1750)	Bist Du Bei Mir BWV 508	2'
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Shostakovich (1906–1975)	Jazz Suite no 1	9'
	<i>i Waltz</i>	
	<i>ii Polka</i>	
	<i>iii Foxtrot</i>	

Quantz (1697–1773)	Sonata no 273	12'
	<i>i Presto Ma Fiero</i>	
	<i>ii Grave</i>	
	<i>iii Vivace</i>	

Giuliani (1781–1829)	Serenade op 127	12'
	<i>i Maestoso</i>	
	<i>ii Minuetto & Trio</i>	
	<i>iii Theme & Variations</i>	
	<i>iv Rondo</i>	

Traditional	Folk Music	5'
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Flutes and Frets Duo

Beth Stone flute

Danny Murphy lute

Flutes and Frets Duo

After first collaborating at the Royal College of Music, Beth Stone and Danny Murphy founded the Flutes and Frets Duo in March 2021. The duo is an up and coming, unique ensemble passionate about showing the versatility of the flute and plucked instrument combination. Fundamentally, its aim is to play all types of music on instruments it was originally composed for. The duo explores a wide range of repertoire from renaissance to contemporary.

Flutes & Frets Duo has had the pleasure of performing numerous recitals in various locations including London and Norfolk. Beth and Danny's studies at the RCM has enabled them to receive tutelage from notable musicians such as Ashley Solomon, Chris Norman, Gitte Marcusson, Rachel Brown and William Lyons. Upcoming concerts the duo has been invited for include the London International Early Music Festival.

One of the main aims of the duo is to bring awareness of the wide possibilities and variety of sounds this combination of instruments provides to a wide audience. Through this, the duo produces a completely different sound palette through combining historically informed performance with modern conventional performance.



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RCM CHAMBER FESTIVAL

Fourtitude Tuba Quartet

Saturday 12 February, 12pm

Amaryills Fleming Concert Hall

RCM Chamber Festival

Fourtitude Tuba Quartet

Saturday 12 February, 12pm | Concert Hall

John Stevens (b 1951)	Power	2'
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JS Bach (arr Connor Gingell) (1685–1750)	Badinerie from Suite no 2 in B minor	3'
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Christopher Bond (b 1992)	Equinox	7'
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Rossini (arr Anthony Achille) (1792–1868)	Barber of Seville	3'
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Elizabeth Raum (b 1945)	Dot Polka	3'
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Tchaikovsky (arr Connor Gingell) (1840–1893)	Swan Lake	5'
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Fourtitude Tuba Quartet

Elizabeth Raum (b 1945)	Passacaglia Interruptus	8'
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Connor Gingell tuba | **Nathan Mansell** tuba | **James Parkinson** trombone
Rhodri Thomas trombone | **Ben Holford** trombone | **Adam Thomas** trombone
Joe Smales bass trombone | **David Anton** bass trombone

Bairdston (arr Connor Gingell) (1874–1946)	Let all mortal flesh	3'
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Mahler
(arr Connor Gingell)
(1860–1911)

Urlicht from Mahler Symphony no 2

5'

Fourtitude Tuba Quartet | **James Parkinson** trombone |
Rhodri Thomas trombone | **Ben Holford** trombone | **Joe Smales** bass trombone
Lily Mo Browne alto soloist

Mozart
(arr Connor Gingell)
(1756–1791)

Marriage of Figaro

5'

Fourtitude Tuba Quartet | **James Parkinson** trombone
Rhodri Thomas trombone | **Ben Holford** trombone | **Joe Smales** bass trombone

Fourtitude Tuba Quartet

Connor Gingell tuba | **Nathan Mansell** tuba | **Tom Torley** tuba
Alexander Miller tuba

Formed in 2019 the Fourtitude Tuba Quartet comprises current students and alumni of the Royal College of Music in London. The quartet is known for its innovative arrangements of classic orchestral pieces and for the harmonious sounds they make when playing hymns. In 2021 the quartet won the RCM Brass Chamber prize, and represented the RCM in the Philip Jones Brass Ensemble Concert. Members of the quartet have won many awards throughout their playing careers and have played with leading student and professional orchestras and brass bands across the UK.

Lily Mo Browne

Lily Mo Browne, a mezzo-soprano from East London, is currently in her third year at the RCM studying with Tim Evans-Jones and Andrew Robinson. She is a Peter and Sheila Bennett Scholar. Lily was placed third in the Junior Kathleen Ferrier Competition in 2019 and was a recipient of the Pamela Hart award. Operatic roles include Second Witch in Hurn Court's *Dido and Aeneas* and Old Lady in Southgate Youth Opera's *Candide*. She has performed with the RCM Opera Studio's production of *Die Zauberflöte* as Zweite Dame and most recently as cover Dreite Dame in its 2021 production. Recent concert experience includes Handel's *Messiah* at the Priory, Christchurch and selections from Brahms' *Liebes Lieder Walzer* with Simon Lepper at the Luton Music Club.

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RCM CHAMBER FESTIVAL

Mendelssohn Octet

Saturday 12 February, 3pm

Amaryllis Fleming Concert Hall

Mendelssohn
(1809–1847)

String Octet in E flat major op 20
i Allegro moderato ma con fuoco
ii Andante
iii Scherzo: Allegro leggierissimo
iv Presto

30'

Trypantis Octet

Ugne Zuklyte violin

Lucy Holmes violin

Theo Elwes violin

Greta Bommarito violin

Mitzi Marley-Clarke viola

Xinyue Kang viola

Rozalia Sobecka cello

Pei Xie cello

Trypantis Octet

Originally formed to play the Mendelssohn Octet, the Trypantis Octet has been performing since September 2021. The Trypantis Octet has hugely enjoyed learning and performing Mendelssohn's Octet as it was of course written when Mendelssohn himself was only few years younger than them. The octet has continued to work together performing for both chamber music concerts and lunchtime concerts at the RCM. It has performed for private functions, most recently at the Kimpton Fitzroy Hotel. The octet is looking forward to working towards its next concert performing Shostakovich's Octet for which the players are currently receiving coaching with Jan Repko, Gaby Lester and Mark Messenger.

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RCM CHAMBER FESTIVAL
THARROS QUARTET

Saturday 12 February, 2pm
Recital Hall

CHAMBER FESTIVAL

THARROS QUARTET

Saturday 12 February, 2pm, Recital Hall

Schubert (1797–1828)	Quartettsatz D709	9'
Webern (1883–1945)	Langsamer Satz	9'
Mozart (1756–1791)	String Quartet no 16 in E flat major K425/421b	30'
	<i>i Allegro non troppo</i>	
	<i>ii Andante con moto</i>	
	<i>iii Menuetto & Trio</i>	
	<i>iv Allegro vivace</i>	

Tharros Quartet

Ugo Clement violin

Marsha Ford violin

Vanessa Hristova viola

William Lui cello



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Tharros Quartet

The Tharros Quartet, originally formed in 2019, is comprised of players from London's leading conservatoires with large performance backgrounds. Performing in countries including France, Germany, Austria, Bulgaria, Russia, China and the USA. Coached by some of the World's leading professors including, Melissa Phelps, Radu Blidar, Mark Messenger, and Bryonny Gibson-Cornish the quartet is quickly broadening their knowledge and expertise. Having taken part in masterclasses with Mats Zetterqvist and the Pavel Haas Quartet, performing on the Amaryllis Flemming Concert Hall stage at the RCM as part of Super String Sunday and previously performing at St Mary Abbotts Church this quartet is steadily building their performance repertoire.

Unfortunately, due to the COVID-19 pandemic, performance opportunities were put on hold but with the recent lift of restrictions the quartet is delighted to be performing again.

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Dvořák Dumky Trio, 11am, PERFORMANCE STUDIO

Join us for this performance of Dvořák's captivating 'Dumky' trio performed by Juhee Yang (violin), Silvestrs Kalnins (cello) and Anastasiia Nesterova (piano)

Fourtitude Tuba Quartet, 12pm, AMARYLLIS FLEMING CONCERT HALL

Join the fun and vibrant Fourtitude Tuba Quartet for a concert full of arrangements of your favourite pieces, from grand operas to renaissance masterpieces.

The Saxophone, 1pm, PERFORMANCE HALL

Enjoy a varied programme inspired by the invention of the saxophone by Belgian innovator, Adolphe Sax.

Tharros Quartet, 2pm, RECITAL HALL

The Tharros Quartet, whose members include two current RCM students, presents a delightful trio of contrasting works by Schubert, Webern and Mozart.

Mendelssohn Octet, 3pm, AMARYLLIS FLEMING CONCERT HALL

Written at the age of 16, Mendelssohn's String Octet created an exciting new genre for chamber musicians.

Flutes and Frets, 4pm, PERFORMANCE STUDIO

RCM musicians Beth Stone and Danny Murphy present an eclectic programme of arrangements for a variety of flutes and fretted instruments.

RCM X Explore Ensemble

Explore Ensemble and RCM students push the boundaries of art in a musical experience set within different spaces, featuring highly unique contemporary works. The programme is curated by Artistic Director of Explore Ensemble, Nicholas Moroz and includes a fantastic array of contemporary works, such as Cassandra Miller's *Perfect Offering*, Michael Finnissy's *Springtime*, Edwin Hillier's *Plastica II* and *Lucier*, by RCM Composition Professor Jonathan Cole.

Discover how far the concepts of music and art can be pushed in this unique performance, spread over two different venues to enhance the audiovisual experience.

Descent, 5.30pm, COTES-BURGAN ATRIUM**Inner Landscapes, 6pm, PERFORMANCE HALL**

Tickets: £5

Ascent, 7pm, COTES-BURGAN ATRIUM**Sublime Spaces, 7.30pm, AMARYLLIS FLEMING CONCERT HALL**

Tickets: £5

RCM CHAMBER FESTIVAL

The Saxophone

Saturday 12 February, 1pm

Performance Hall

Reade Saxophone Quartet 9'
(1943–1997)

Lydia Cochrane soprano saxophone | **Maya Mitra** alto saxophone
Matthew Stringer tenor saxophone | **Lucia Breslin** baritone saxophone

Lantier Andante et Scherzetto 9'
(1910–1998)

Katie Bunney soprano saxophone | **Annabella Chenevix Trench** alto saxophone
Bekki Lycett tenor saxophone | **Agnija Silicka** baritone saxophone

R Moulds Three Russian Songs 7'
(b 1958)

Leopoldo Mugnai soprano saxophone | **Oliver Lee** alto saxophone
Annabella Chenevix Trench tenor saxophone | **Ethan Townsend** baritone saxophone

J Love In Memoriam 13'
(b 1982)

Sophia Elger soprano saxophone | **Rianna Henriques** alto saxophone
Joe Mackley tenor saxophone | **Agnija Silicka** baritone saxophone

G Whitlock Celtic Suite 9'
(b 1977)

Louisa Kataria soprano saxophone | **Lydia Cochrane** alto saxophone
Alex Dani tenor saxophone | **Ethan Townsend** baritone saxophone

RCM CHAMBER FESTIVAL | SATURDAY 12 FEBRUARY

Tharros Quartet, 2pm, RECITAL HALL

The Tharros Quartet, whose members include two current RCM students, presents a delightful trio of contrasting works by Schubert, Webern and Mozart

Mendelssohn Octet, 3pm, AMARYLLIS FLEMING CONCERT HALL

Written at the age of 16, Mendelssohn's String Octet created an exciting new genre for chamber musicians. Join us for this performance of this iconic work in the beautiful Amaryllis Fleming Concert Hall.

Flutes and Frets, 4pm, PERFORMANCE STUDIO

Rapidly establishing itself as an up-and-coming duet on the London classical music scene, RCM musicians Beth Stone and Danny Murphy present an eclectic programme of arrangements for a variety of flutes and fretted

RCM X Explore Ensemble

Explore Ensemble and RCM students push the boundaries of art in a musical experience set within different spaces, featuring highly unique contemporary works. The programme is curated by Artistic Director of Explore Ensemble, Nicholas Moroz and includes a fantastic array of contemporary works, such as Cassandra Miller's *Perfect Offering*, Michael Finnissy's *Springtime*, Edwin Hillier's *Plastica II*. and *Lucier*, by RCM Composition Professor Jonathan Cole.

Discover how far the concepts of music and art can be pushed in this unique performance, spread over two different venues to enhance the audiovisual experience.

Descent, 5.30pm, COTES-BURGAN ATRIUM

Inner Landscapes, 6pm, PERFORMANCE HALL

Tickets: £5

Ascent, 7pm, COTES-BURGAN ATRIUM

Sublime Spaces, 7.30pm, AMARYLLIS FLEMING CONCERT HALL

Tickets: £5



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RCM CHAMBER FESTIVAL

SUNDAY 13 FEBRUARY

Inside the Wellesz Octet, 11am, PERFORMANCE HALL

RCM Director Professor Colin Lawson introduces the work of prolific émigré composer, Egon Wellesz. The piece is regarded as one of Wellesz's most virtuosic and technically demanding works

Oriole String Quartet, 12pm, PERFORMANCE STUDIO

The Oriole String Quartet presents Mozart's String Quartet in E flat major following by Haydn's String Quartet in B flat major.

PERC'M, 1pm, AMARYLLIS FLEMING CONCERT HALL

Join RCM percussion quartet PERC'M for a lunchtime performance in the Amaryllis Fleming Concert Hall.

Fiora Quartet, 2pm, RECITAL HALL

The Fiora Quartet opens with Haydn's String Quartet in G major followed by Mendelssohn's String Quartet no 2, written when the composer was only 18 years old.

The Wind Quintet, 3pm, PERFORMANCE STUDIO

RCM musicians from the Woodwind and Brass faculties present a concert which explores the wonderful range of repertoire for woodwind quintet.

L'isle de Délos, 4pm, PERFORMANCE HALL

Directed by Professor Ashley Solomon, the Historical Performance Faculty presents a rare performance of Jacquet de La Guerre's cantata L'isle de Délos alongside music by Leclair and Barrière

American Quartet, 5pm, RECITAL HALL

The Morassi Quartet performs one of Dvořák's most instantly recognisable chamber works composed during his time in the United States.

Delphine Trio, 6pm, PERFORMANCE STUDIO

Enjoy an intimate performance in the RCM's new Performance Studio featuring the Delphine Trio featuring Farrenc *Trio op 44* and Brahms *Trio in A minor op 114*.

Dvořák Piano Quintet, 7pm, PERFORMANCE HALL

For the final, not-to-be-missed, performance in the Chamber Festival, the OCCAM Quartet joins forces with pianist Sofia Peciña Medina to present Dvořák's iconic Piano Quintet no 2.

RCM CHAMBER FESTIVAL

Inside the Wellesz Octet with Professor Colin Lawson

Sunday 13 February, 11am

Performance Hall

Wellesz
(1885–1974)

Octet op 67
i Andante
ii Adagio - Allegretto
iii Presto - Trio
iv Andante con moto
v Allegretto - Presto

31'

Rowan Jones clarinet
Bertille Cascio horn
Bruce Parris bassoon
Viviane Plekhotkine violin
Deniz Şensoy violin
Hattie Quick viola
Ozgur Kaya cello
Danny Cleave double bass



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RCM CHAMBER FESTIVAL | SUNDAY 13 FEBRUARY

Oriole String Quartet, 12pm, PERFORMANCE STUDIO

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PERC'M, 1pm, AMARYLLIS FLEMING CONCERT HALL

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Delphine Trio, 6pm, PERFORMANCE STUDIO

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Dvořák Piano Quintet, 7pm, PERFORMANCE HALL

For the final, not-to-be-missed, performance in the Chamber Festival, the OCCAM Quartet joins forces with pianist Sofia Peciña Medina to present Dvořák's iconic Piano Quintet no 2.

RCM CHAMBER FESTIVAL

Delphine Trio

Sunday 13 February, 6pm

Performance Studio

L Farrenc (1804–1875)	Trio in E flat major op 44	22'
	<i>i Andante - Allegro moderato</i>	
	<i>ii Adagio</i>	
	<i>iv Allegro</i>	

Brahms (1833–1897)	Clarinet Trio in A minor op 114	25'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Andante grazioso</i>	
	<i>iv Allegro</i>	

Seiber (1905–1960)	Introduction and Allegro	4'
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Delphine Trio
Magdalenna Krstevska clarinet
Jobine Siekman cello
Roelof Temmingh piano



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Delphine Trio

The Delphine Trio brings together three passionate young musicians from opposite ends of the globe: Australian clarinetist Magdalenna Krstevska, Dutch cellist Jobine Siekman and pianist Roelof Temmingh, hailing from South Africa.

Founded in 2020 at the Royal College of Music, the Delphine Trio showcases a combination of individual instrumental talent, intelligent and curious music-making, and a passion for diverse repertoire. Having each completed Masters' degrees at the RCM, each member of Delphine Trio has also been awarded an RCM Junior Fellowship - a rare combination.

The Delphine Trio was a semi-finalist in the 2021 Royal Overseas League Competition in London and has recorded at Abbey Road Studios. It has performed in various venues across London such as the Royal Albert Hall's Elgar Room, St James Piccadilly, the RCM Amaryllis Fleming Concert Hall, and at the Mosterdzaadje in the Netherlands. In 2021 it was awarded the Mengelberg Fonds bursary to participate in masterclasses abroad. The trio has received coaching from esteemed musicians including Colin Lawson, Richard Lester and Timothy Lines.

The Delphine Trio is an proponent of diversity in classical music and aim to reflect this through its exploration of repertoire and concert programming. Expanding its knowledge of underrepresented works and composers, the trio have performed in numerous diversity initiatives at the RCM, such as the FestivALL (the inaugural RCM diversity festival) and the Woodwind Diversity Concert, performing music by Louise Farrenc and Elisabeth Lutyens.

RCM CHAMBER FESTIVAL | SUNDAY 13 FEBRUARY

Dvorák Piano Quintet, 7pm, PERFORMANCE HALL

For the final, not-to-be-missed, performance in the Chamber Festival, the OCCAM Quartet joins forces with pianist Sofia Peciña Medina to present Dvořák's iconic Piano Quintet no 2.

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RCM CHAMBER FESTIVAL

Dvořák Piano Quintet

Sunday 13 February, 7pm

Performance Hall

RCM CHAMBER FESTIVAL

Dvořák Piano Quintet

Sunday 13 February, 7pm | Performance Hall

Maconchy String Quartet no 3 op 15 12'
(1907–1994)

OCCAM Quartet

David Horvat violin

Maxence Bretel violin

Ana Dunne-Sequi viola

Bertille Mas cello

Dvořák Piano Quintet no 2 in A major op 81 40'
(1841–1904)

<i>i</i>	<i>Allegro, ma non tanto</i>
<i>ii</i>	<i>Dumka: Andante con moto</i>
<i>iii</i>	<i>Scherzo: Molto vivace</i>
<i>iv</i>	<i>Finale: Allegro</i>

OCCAM Quartet

David Horvat violin

Maxence Bretel violin

Ana Dunne-Sequi viola

Bertille Mas cello

Sofía Peciña Medina piano



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OCCAM Quartet

Formed in 2020, OCCAM Quartet comprises violinists David Horvat (Serbia) and Maxence Bretel (France), violist Anna Dune-Sequi (Spain) and cellist Bertille Mas (France). Dubbed 'a trailblazer' for the beautiful performance of Beethoven's chamber music at the RCM, this international ensemble performs Classical, Romantic and Contemporary music on modern instruments. The quartet's unique sound – described as 'a shock to the ears of the best kind' – is highly acclaimed by audiences and critics all over London. Its growing repertoire includes music by Mozart, Beethoven, Dvořák, Mendelssohn, Haydn, Imogen Holst and Victoria Bond. OCCAM Quartet is dedicated to performing music written by female composer's, re-discovering lesser-known composers and commissioning works from new British and European composers. In the 2020/2021 season, OCCAM Quartet gave concerts in London and for 2021/2022 plan tours in England and Europe.

Sofía Peciña Medina

Sofía is currently studying for a Master of Performance at the RCM with Dina Parakhina (piano) and Robert Woolley (harpsichord). Her studies are generously supported by the Michael Redman Scholarship. In 2019, she was awarded the Juventudes Musicales de Madrid Prize, a prestigious award handed by Her Majesty The Queen of Spain at the National Auditorium of Spain. Sofía has performed in many venues and concert halls in Spain and internationally, including at the Central School of Music in Moscow, London's Steinway Hall and Cadogan Hall. As a soloist, Sofía has played Schumann's Piano Concerto op 54 with the Orquesta de Cámara CIM conducted by Maestro Giuseppe Mancini and recently with JOL Orchestra, in the Auditorium Ciudad de León. She has been invited to play Tchaikovsky's Piano Concerto in Spring 2022 with Orbis Orchestra in Madrid. Masterclasses from international professors include Galina Eguiazarova, Denis Lossev, Tillman Krämer, Thomas Zehetmair, Ruth Killius, Dmitri Alexeev, Joaquín Soriano, Vladimir Ovchinnikov, and Vladimir Tropp. In the field of historical performance, she has performed multiple times in masterclasses and festivals and most recently has been invited to play at the Broadwood Exhibition.

Upcoming events

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS

Wednesday 23 February 2022, 6pm Performance Hall

Repertoire to include:

Salvador Sanchez Fernandez New work (world premiere)

John Adams Shaker Loops

Vaughan Williams On Wenlock Edge

The impact of Ralph Vaughan Williams's music and teaching is evident at the Royal College of Music, his alma mater, even to this day.

In this instalment of the Chamber Essentials series, we present his song cycle for tenor, piano and strings, *On Wenlock Edge*, settings of poems by A E Houseman. Alongside this work is a popular piece by American composer John Adams, a lifelong lover of Vaughan Williams's work, and who was inspired by *Fantasia on a theme of Thomas Tallis* at nine years old.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER FESTIVAL

Fiora Quartet

Sunday 13 February, 2pm

Recital Hall

Haydn (1732–1809)	String Quartet in G major op 77 no 1	25'
	<i>i Allegro moderato</i>	
	<i>ii Adagio</i>	
	<i>iii Menuetto. Presto</i>	
	<i>iv Finale. Presto</i>	

Mendelssohn (1809–1847)	String Quartet no 2 in A minor op 13	30'
	<i>i Adagio - Allegro vivace</i>	
	<i>ii Adagio non lento</i>	
	<i>iii Intermezzo - Allegro di molto</i>	
	<i>iv Presto - Adagio non lento</i>	

Fiora Quartet
Sofía Gómez Alberto violin
Isabella Todes violin
Joseph Lowe viola
Berniya Hamie cello

Fiora Quartet

The Fiora Quartet is a newly formed ensemble comprising four RCM musicians sharing a passion for chamber music. The quartet made its debut performance at Super String Sunday in 2021 and has had the opportunity to work with great musicians such as Mats Zetterqvist, Alina Ibragimova, Nathan Braude, Mark Messenger, Rafael Todes and Michal Kaznowski, as well as the Sacconi Quartet.

RCM CHAMBER FESTIVAL | SUNDAY 13 FEBRUARY

The Wind Quintet, 3pm, PERFORMANCE STUDIO

RCM musicians from the Woodwind and Brass faculties present a concert which explores the wonderful range of repertoire for woodwind quintet.

L'isle de Délos, 4pm, PERFORMANCE HALL

Directed by Professor Ashley Solomon, the Historical Performance Faculty presents a rare performance of Jacquet de La Guerre's cantata *L'isle de Délos* alongside music by Leclair and Barrière

American Quartet, 5pm, RECITAL HALL

The Morassi Quartet performs one of Dvořák's most instantly recognisable chamber works composed during his time in the United States.

Delphine Trio, 6pm, PERFORMANCE STUDIO

Enjoy an intimate performance in the RCM's new Performance Studio featuring the Delphine Trio featuring Farrenc *Trio op 44* and Brahms *Trio in A minor op 114*.

Dvořák Piano Quintet, 7pm, PERFORMANCE HALL

For the final, not-to-be-missed, performance in the Chamber Festival, the OCCAM Quartet joins forces with pianist Sofia Peciña Medina to present Dvořák's iconic Piano Quintet no 2.



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RCM CHAMBER FESTIVAL

Lile de Délos

Sunday 13 February, 4pm

Performance Hall

RCM CHAMBER FESTIVAL

L'île de Délos

Sunday 13 February, 4pm | Performance Hall

Leclair (1697–1764)	Sonata II a Tre, from Sonates pour le Violoncelle Avec la Basse Continüe, Livre IIIe	15'
	<i>i Adagio</i>	
	<i>ii Allegro</i>	
	<i>iii Aria (Largo)</i>	
	<i>iv Giga</i>	

Aimée Taylor historical flute | **Rikki Wolpowitz** historical flute
Taisia Sandetcaia baroque violin | **Hannah Parry** historical violin
Ali Baumann baroque cello | **Siping Guo** bassoon
Danny Murphy theorbo | **Ettore Marchi** theorbo
Dominika Maszczyńska harpsichord

Barrière (1707–1747)	Sonata for two cellos in G major	12'
	<i>i Andante</i>	
	<i>ii Adagio</i>	
	<i>iii Allegro prestissimo</i>	

Pablo Tejedor Gutierrez baroque cello | **Samuel Ng** baroque cello
Ali Baumann baroque cello | **Dominika Maszczyńska** harpsichord

La Guerre (1665–1729)	L'île de Délos Cantata	21'
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Rachel Allen soprano | **Maria Filippova** flute |
Taisia Sandetcaia baroque violin | **Pablo Tejedor Gutierrez** baroque cello
Danny Murphy lute | **Apolline Khou** harpsichord

American Quartet, 5pm, RECITAL HALL

The Morassi Quartet performs one of Dvořák's most instantly recognisable chamber works composed during his time in the United States.

Delphine Trio, 6pm, PERFORMANCE STUDIO

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Dvořák Piano Quintet, 7pm, PERFORMANCE HALL

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RCM CHAMBER FESTIVAL

Oriole String Quartet

Sunday 13 February, 12pm

Performance Studio

Mozart (1756–1791)	String Quartet no 16 in E flat major K428	27'
	<i>i Allegro ma non troppo</i>	
	<i>ii Andante con moto</i>	
	<i>iii Menuetto & Trio. Allegretto</i>	
	<i>iv Allegro vivace</i>	

Haydn (1732–1809)	String Quartet in B flat major, op 76 no 4 'Sunrise'	22'
	<i>i Allegro con spirito</i>	
	<i>ii Adagio</i>	
	<i>iii Menuet. Allegro & Trio</i>	
	<i>iv Finale. Allegro ma non troppo</i>	

Oriole String Quartet
Emmanuel Webb violin
Amber Emson violin
Hattie Quick viola
Ozgur Kaya cello

Oriole String Quartet

Emmanuel Webb formed the Oriole String Quartet in 2021 and had its first concert at St. John the Baptist, Merham, followed by performances at the RCM.

The quartet comprises members of different nationalities: violinist Amber Emson from Germany, violist Hattie Quick from England, cellist Ozgur Kaya from Turkey, and the quartet's leader Emmanuel, an English violinist born in Israel. The members of the quartet are grateful for the support of the following: Harrison-Frank Family Foundation, the Hattori Foundation, the Linbury and Amaryllis Fleming Scholarships, as well as a number of charitable trusts.

RCM CHAMBER FESTIVAL | SUNDAY 13 FEBRUARY

PERC'M, 1pm, AMARYLLIS FLEMING CONCERT HALL

Join RCM percussion quartet PERC'M for a lunchtime performance in the Amaryllis Fleming Concert Hall.

Fiora Quartet, 2pm, RECITAL HALL

The Fiora Quartet opens with Haydn's String Quartet in G major followed by Mendelssohn's String Quartet no 2, written when the composer was only 18 years old.

The Wind Quintet, 3pm, PERFORMANCE STUDIO

RCM musicians from the Woodwind and Brass faculties present a concert which explores the wonderful range of repertoire for woodwind quintet.

L'isle de Délos, 4pm, PERFORMANCE HALL

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RCM CHAMBER FESTIVAL PERC'M

Sunday 13 February, 1pm

Amaryllis Fleming Concert Hall

RCM CHAMBER FESTIVAL

PERC'M

Sunday 13 February, 1pm | Amaryllis Fleming Concert Hall

A Viñao (b 1951)	Khan Variations	10'
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Vilhelms Patriks Skabardis marimba

Cage (1912–1992)	Quartet	11'
	<i>i</i> <i>Moderato</i>	
	<i>ii</i> <i>Very Slow</i>	
	<i>iii</i> <i>Axial Asymmetry – Slow</i>	
	<i>iv</i> <i>Fast</i>	

Avishai Cohen (b 1970)	Staav - Ani Aff	7'
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Steve Reich (b 1936)	Mallet Quartet	15'
	<i>i</i> <i>Fast</i>	
	<i>ii</i> <i>Slow</i>	
	<i>iii</i> <i>Fast</i>	

PERC'M

James Burton percussion

Felix Broden percussion

Tobias Engelbrektsson percussion

Will Rowling percussion

Vilhelms Patriks Skabardis

A winner of many national and international awards, Latvian-born Vilhelms Patriks Skabardis is a solo, orchestral and ensemble percussionist. Having completed his undergraduate studies, with support from The Big Give foundation, under David Hockings he now continues his studies for a Master of Performance as an ABRSM scholar with Daniella Ganeva.

PERC'M

PERC'M is a percussion quartet from the Royal College of Music which was formed 12 years ago by the Head of Percussion David Hockings. The ensemble comprises two fourth year and two third year undergraduate students. It has travelled throughout the UK and Europe working with international soloists including She-e Wu, Michael Burrit, Semi-Hwang, Jasmin Kolberg and Anders Åstrand. It has also collaborated with other international ensembles from Canada, the USA and Switzerland. As well as offering concerts, each year the quartet give workshops and are involved in outreach work in Central London Schools and the Home Counties.



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RCM CHAMBER FESTIVAL | SUNDAY 13 FEBRUARY

Fiora Quartet, 2pm, RECITAL HALL

The Fiora Quartet opens with Haydn's String Quartet in G major followed by Mendelssohn's String Quartet no 2, written when the composer was only 18 years old.

The Wind Quintet, 3pm, PERFORMANCE STUDIO

RCM musicians from the Woodwind and Brass faculties present a concert which explores the wonderful range of repertoire for woodwind quintet.

L'isle de Délos, 4pm, PERFORMANCE HALL

Directed by Professor Ashley Solomon, the Historical Performance Faculty presents a rare performance of Jacquet de La Guerre's cantata *L'isle de Délos* alongside music by Leclair and Barrière

American Quartet, 5pm, RECITAL HALL

The Morassi Quartet performs one of Dvořák's most instantly recognisable chamber works composed during his time in the United States.

Delphine Trio, 6pm, PERFORMANCE STUDIO

Enjoy an intimate performance in the RCM's new Performance Studio featuring the Delphine Trio featuring Farrenc *Trio op 44* and Brahms *Trio in A minor op 114*.

Dvořák Piano Quintet, 7pm, PERFORMANCE HALL

For the final, not-to-be-missed, performance in the Chamber Festival, the OCCAM Quartet joins forces with pianist Sofía Peciña Medina to present Dvořák's iconic Piano Quintet no 2.

RCM CHAMBER FESTIVAL

The American

Sunday 13 February, 5pm

Recital Hall

Bacewicz (1909–1969)	String Quartet no 4	21'
	<i>i Andante - Allegro molo</i>	
	<i>ii Andante</i>	
	<i>iii Allegro giocoso</i>	

Dvořák (1841–1904)	String Quartet no 12 in F major op 96 'American'	25'
	<i>i Allegro ma non troppo</i>	
	<i>ii Lento</i>	
	<i>iii Molto vivace</i>	
	<i>iv Finale: vivace ma non troppo</i>	

Morassi Quartet
Natasha Humphries violin
Katie Mazur violin
Toby Warr viola
Iza Stefanska cello

Morassi Quartet

The Morassi Quartet is an ensemble made up of four dynamic young musicians: Natasha Humphries, Katie Mazur, Toby Warr and Iza Stefańska. They are currently in their fourth year of the Bachelor of Music degrees at the Royal College of Music. Since forming in September 2018, the quartet has already taken an active part in chamber music at RCM. Highlights include playing Beethoven's String Quartet op 18 no 4 in C minor in a masterclass with Head of Strings Mark Messenger, performing the first movement of Haydn's 'Fifths' Quartet in the Amaryllis Fleming Concert Hall, as part of the annual string celebration Super String Sunday and performing piece *Bulycide* by David Del Tredici for FestivALL in July 2021. The Morassi Quartet got its first contracted work with Fever UK in May 2021 playing series of candlelight concerts across England. It has had the privilege of working with a number of dedicated chamber musicians, including Simon Rowland-Jones, Gabrielle Lester and Yuri Zhislin.

RCM CHAMBER FESTIVAL | SUNDAY 13 FEBRUARY

Delphine Trio, 6pm, PERFORMANCE STUDIO

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Dvorák Piano Quintet, 7pm, PERFORMANCE HALL

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RCM CHAMBER FESTIVAL

The Wind Quintet

Sunday 13 February, 3pm

Performance Studio

Arrieu (1903–1990)	Wind Quintet in C major	12'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Allegro scherzando</i>	
	<i>iv Adagio</i>	
	<i>v Allegro vivace</i>	

Cara Houghton flute | **Helena Mackie** oboe | **Isaac Prince** clarinet | **Bruce Parris** bassoon
Alec Ross horn

Ibert (1890–1962)	Trois Pièces Brèves	7'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Assez lent – Allegro scherzando</i>	

Samuel Frith flute | **Patrícia Gomes** oboe | **Ricky Ng** clarinet | **Eva Serksnaite** bassoon
Henry Hui horn

Beach (1867–1944)	Pastorale	4'
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Taffanel (1844–1908)	Quintette	8'
	<i>i Allegro con moto</i>	

Aeolian Winds

Hollie Tibbotts flute | **Alex Franklin** oboe | **Sydney Minor** clarinet | **Jamie King** bassoon
Amelia Lawson horn

Berio (1925–2003)	Opus Number Zoo	10'
	<i>i Barn Dance</i>	
	<i>ii The Fawn</i>	
	<i>iii The Grey Mouse</i>	
	<i>iv Tom Cats</i>	

Nova Caeli

Marie Sato flute | **Layla Baratto** oboe | **Robbie Marrs** clarinet | **Julia Flint** bassoon
Olivia Gandee horn

RCM CHAMBER FESTIVAL | SUNDAY 13 FEBRUARY

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**VIOLIN CONCERTO MASTERCLASS
WITH MAXIM VENGEROV**

Tuesday 15 February 2022, 6pm

Amaryllis Fleming Concert Hall

Maxim Vengerov RCM Polonsky Visiting Professor of Violin
RCM Chamber Orchestra

VIOLIN CONCERTO MASTERCLASS WITH MAXIM VENGEROV

Tuesday 15 February 2022, 6pm | Amaryllis Fleming Concert Hall

Maxim Vengerov RCM Polonsky Visiting Professor of Violin
RCM Chamber Orchestra

Mozart Violin Concerto no 3 in G major K 216
(1756–1791) i *Allegro* David Horvat, violin
ii *Adagio* David Nebel, violin
iii *Rondeau: Allegro* Lucilla Mariotti, violin

Violin Concerto no 4 in D major K 218
i *Allegro* Maja Horvat, violin
ii *Andante cantabile* Alix Vaillot-Szwarc, violin
iii *Rondeau: Andante grazioso* Mira Marton, violin

RCM Polonsky Visiting Professor of Violin, Maxim Vengerov shares his unique skill with RCM musicians in this masterclass featuring Mozart's third and fourth violin concertos. RCM violinists were specially selected to perform these characterful early masterpieces.

Mozart's five violin concertos were written in 1775 when he was only 19, and Konzertmeister at the Salzburg court, demonstrating the high level of skill of which he was capable even at that age. He wrote the concertos for violinist Antonio Brunetti, a fellow player in the Salzburg court orchestra. As an accomplished violinist himself, Mozart's attention to the intricate solo part is a key feature of the music, and the highly ornate nature of these demands technical skill from the player. Nevertheless, the importance of role of the orchestra should not be overlooked, with the light character a fitting accompaniment to the solo violin.



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PLEASE WEAR YOUR MASK, THANK YOU

Maxim Vengerov

Universally hailed as one of the world's finest musicians, Grammy Award winner Maxim Vengerov also enjoys international acclaim as a conductor and is one of the most in-demand soloists. He began his career as a solo violinist at the age of five, won the Wieniawski and Carl Flesch international competitions, studied with Galina Tourchaninova and Zakhar Bron, and went on to record for Melodia, Teldec and EMI.

In 2010 he was appointed the first chief conductor of the Gstaad Festival Orchestra. In 2014 Maxim graduated with a Diploma of Excellence from the Moscow Institute of Ippolitov-Ivanov with Yuri Simonov. Maxim has performed as soloist and/or conductor with the New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, BBC Symphony Orchestra, Mariinsky Theatre Orchestra, Chicago, Montreal and Toronto Symphony orchestras and toured extensively in recital.

In 2020, Maxim became Classic FM's first solo Artist in Residence and released a recording of Tchaikovsky's Violin Concerto alongside works by Saint-Saëns and Ravel with conductor Myung-Whun Chung and the Orchestre Philharmonique de Radio France, as well as a live recital from Carnegie Hall. Further recordings will follow for Maxim's celebration of 40 years on stage at the Royal Albert Hall where he will be joined by Misha Maiski, Martha Argerich, the Oxford Philharmonic with its Music Director Marios Papadopoulos, and musicians from the RCM. Maxim currently holds the Stephan and Viktoria Schmidheiny Stiftung Professorship at the Mozarteum University Salzburg and since 2016 he is also the Polonsky Visiting Professor of Violin at the RCM, London. In 2018, Maxim became the Goodwill Ambassador of the Musica Mundi School and last year he launched his online education platform www.maximvengerov.com.

Maxim has been profiled in documentaries including *Playing by Heart* (Channel Four) which was screened at the Cannes Television Festival in 1999, and *Living the Dream*, which received the Gramophone Award for Best Documentary in 2008. In 2012 Maxim was awarded an Honorary Visiting Fellowship at Trinity College Oxford and in 2019 he received an Honorary Doctorate from the RCM, London and the Order of Cultural Merit from the Palace Monte Carlo. He has also received a Grammy Award for Best Instrumental Soloist Performance (with orchestra), two Gramophone awards, a Classical Brit Award, five Edison Classical Music awards, two ECHO awards, and a World Economic Forum Crystal Award. Maxim plays the ex-Kreutzer Stradivari (1727).

David Horvat

Serbian-Dutch violinist David Horvat previously studied at the Yehudi Menuhin School with Natasha Boyarski. He received the ABRSM EU Undergraduate Scholarship Award to pursue his Masters in Performance degree at the RCM where he is currently in his second year of a master's degree studying with Radu Blidar. He is supported by the Michael Redman and Leverhulme Arts scholarships. David has played solo at venues including the Guarnerius Arts Centre in Belgrade. In 2014, he was awarded the Musician of the Year ArtLink Prize. He has performed with the LGT Young Soloists and was invited to play Shostakovich's First Violin Concerto with the Radio Television Serbia Symphony. In 2021, David became a Drake Calleja Scholar. He plays a 2008 Frederic Chaudiere violin, purchased and maintained with the invaluable support of the Albert Cooper Music Charitable Trust.

David Nebel

David Nebel comes from Zurich and is studying with Alexander Gilman at the RCM. David has performed as a soloist in the Mariinsky II in St Petersburg, the Finlandia Hall in Helsinki, and the Gasteig in Munich. Recent highlights include performances with the Cape Town Philharmonic Orchestra, Orchestre Royal Philharmonique de Liège, Xiamen Philharmonic, Lithuanian National Philharmonic and the Armenian State Symphony Orchestra. David released his debut solo album with Maestro Kristjan Järvi, the London Symphony Orchestra and Baltic Sea Philharmonic under the label Sony Classical in 2020. He recorded the Philip Glass and Stravinsky violin concertos receiving great reviews from international press including *Bayerischer Rundfunk* and *Strad Magazine*. *Gramophone Magazine* commented: '... a tremendously impressive debut album, and the Stravinsky performance is among the very best'. David plays a violin made by Antonio Stradivari.

Lucilla Mariotti

Lucilla Mariotti is studying at the RCM for a Masters in Performance with Mark Messenger, where she is the Anne and Brian Wadsworth Scholar. She has performed as a concerto soloist with orchestras such as the Eastbourne Symphony Orchestra (Sibelius), the Bohuslav Martinů Philharmonic Orchestra under the baton of Tomáš Netopil (Tchaikovsky), and the Czech Philharmonic Orchestra Pardubice (Mendelssohn). In 2021 she performed Thomas Linley the younger's Violin Concerto in F major and a world premiere of music by Alfredo d'Ambrosio at the Royal Palace of Gödöllő in Hungary. She took part in the European Festival of Soloists in 2020. Her performances have been broadcast by Vatican Radio, Czech Radio and Venice Classic Radio. She has won the Kocian International Violin Competition in the Czech Republic and in 2019 was awarded the Maura Giorgetti Scholarship by the Filarmonica del Teatro alla Scala.

Maja Horvat

Maja Horvat is in her first year of an Artist Diploma in Performance at the RCM studying with Alina Ibragimova. She is the Victor and Lillian Hochhauser Scholar. Maja has worked with internationally acclaimed performers including Ivry Gitlis, Nicola Benedetti, Daniel Rowland and Leonid Kerbel. She particularly enjoys exploring contemporary music and unknown works from the 20th century. Maja made her Wigmore Hall debut as first violinist of the Brompton Quartet, of which she is a founding member. In 2019 she was awarded the Royal Philharmonic Society's Emily Anderson Prize. Maja has performed as a soloist with orchestras such as the Slovenian Philharmonic Orchestra, the National Polish Radio Symphony Orchestra and the Mendelssohn Chamber Orchestra, and has performed as concertmaster of the Echo Ensemble and the RCM Symphony and Philharmonic orchestras.

Alix Vaillot-Szwarc

French violinist Alix Vaillot-Szwarc studied at the Paris Conservatoire with Suzanne Gessner before spending four years at the Yehudi Menuhin School with Akiko Ono. She is now studying at the RCM with Itzhak Rashkovsky where she is on a full scholarship. As a soloist Alix has played with the Royal Chamber Orchestra of Wallonie and the Tchaikovsky Camerata. Her competition successes include the Valsesia, Malta International and Léopold Bellan competitions. Last year Alix took part in the Ravel Academy and won the Musée Bonnat-Helleu Prize. An enthusiastic chamber musician she has performed in the Festival des nuits Pianistiques and the Festival d'Aix en Provence. She has participated in masterclasses with Roland Daugareil, Dora Schwarzberg, Mihaela Martin and Natasha Boyarsky. Currently Alix plays a Luigi Rovatti violin on loan from Florian Leonhard.

Mira Marton

In 2016 Mira Marton gained a place at the Yehudi Menuhin School to study with Lusia Ibragimova. She now studies with Maciej Rakowski at the RCM, where she is the Russell Race Scholar. Mira is also generously supported by Talent Unlimited and Zetland Foundation. Mira has participated in many competitions winning, amongst others, first prize at the Lutoslawski Competition for Young Violinists in Warsaw. In 2019, she was awarded the Prix Spécial Argent at the Paris Music Competition. As a keen chamber musician, Mira won second prize at the National Chamber Auditions and the Chamber Music Forum in Warsaw. She has performed in major venues around the world including Wigmore Hall, Forbidden City Concert Hall in Beijing, the National Philharmonic in Warsaw and the Royal Castle Concert Hall in Warsaw. Her Wigmore Hall performance of Rachmaninov's *Trio Elegiaque* impressed audiences and critics alike, with Ates Orga writing for *Classical Source*: 'Honest chamber music-making, nuanced in old-world fragrances.'

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Violin I

Sofia Gomez Alberto
Sinni Ricci
Eliza Nagle
Ming Zeng
Pietro Genova Gaia
Shoshanah Sievers
Shona Beecham
Daniela Guillen Garcia
Mitzi Marley-Clarke
Alex Raine
Kiok Son
Sang Bin Jung

Violin II

Marsha Ford
Eliott Bougant
Amy Huang
Katie Mazur
Catherine Alsey
Mirjam Bartol
Clara Mezzanatto
Betania Johnny
Sofia Lisak
Julie Piggott
Nellie Whittam

Viola

Otoha Tabata
Toby Warr
Lia Marcos e Melo
Vanessa Hristova
Laura Young

Cello

Clelia Le Bret
Jaeyoung Choi
Xiaodi Zhao
Yuying Zhang

Double Bass

Ketan Curtis
Will Duerden

Flute

Nika Pinter
Mikhail Kaplounkhii

Oboe

Ella Delbrueck
Joel Dixon (cor)

Horn

Leo Glenister
Lucas Boardmam

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Italics denote section principals.

The RCM would like to thank the following orchestral coach:

Toby Purser (tutti orchestra)

ORCHESTRAL MASTERWORKS

Thursday 24 February 2022, 6pm | Amaryllis Fleming Concert Hall

Jac van Steen conductor

Anna Crawford cello

RCM Philharmonic

Boyle Elegy for cello and orchestra

Sibelius Swan of Tuonela

Vaughan Williams Symphony no 6 in E minor

The Royal College of Music is delighted to welcome back regular collaborator and internationally renowned conductor Jac van Steen for a concert with the RCM Philharmonic.

As part of the celebrations in his anniversary year, the orchestra performs Vaughan Williams's Symphony no 6. Written during and after the Second World War, and first performed in 1948, the symphony was not intended as a programmatic piece, but became inextricably imbued with the violent, tragic sentiment of wartime. Its violent opening, and desolate and barren ending contributes to this enduring public view of the piece.

Additionally, the RCM Philharmonic presents Sibelius's mystical tone poem, based on a Finnish mythological epic, and music by Vaughan Williams's pupil, with Ina Boyle's beautiful Elegy for solo cello and orchestra.

Tickets: £8, £5

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RCM WIND ENSEMBLE

Wednesday 16 February 2022, 7.30pm

Amaryllis Fleming Concert Hall

Simon Channing director

RCM Wind Ensemble

RCM WIND ENSEMBLE

Wednesday 16 February 2022, 7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director/conductor **RCM Wind Ensemble**

Gavin Whitlock (b 1977)	Celtic Suite <i>i Midnight in Kinsale</i> <i>ii Love Song</i> <i>iii Ceilidh</i>	9'
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Horovitz (1926–2022)	Fantasia on a theme of Couperin	13'
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Rod Moulds (b 1958)	Three Russian Songs	7'
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INTERVAL

R Strauss (1864–1949)	Symphony for Wind Instruments 'Fröhliche Werkstatt' <i>i Allegro con brio</i> <i>ii Andantino, sehr gemächlich</i> <i>iii Menuett – Etwas lebhaft</i> <i>iv Einleitung</i>	36'
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The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College, and they are directed by the Head of Woodwind, Simon Channing. The Ensemble often take its performances outside College to venues including St Bartholomew-the-Great. This evening the ensemble is joined by two saxophone quartets.



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PLEASE WEAR YOUR MASK, THANK YOU

Opening this evening's concert RCM saxophonists perform the folk inspired melodies of Gavin Whitlock with his *Celtic Suite*, and later in the programme, Rod Moulds's *Three Russian Songs*, composed as a tribute to Russian lyricism.

The RCM Wind Ensemble follows with a work by Joseph Horowitz, who died this month at the age of 95. Joseph was an award winning composer, RCM professor, conductor and pianist. Born in Vienna in 1926, he arrived as a student at the RCM in 1948, having emigrated with his family in 1938. Thus began a relationship with the RCM which was to last the rest of his life. He joined the RCM's teaching staff in 1961, making him one of the longest serving members of staff at the College.

Written in 1962, Horowitz's unique work takes its inspiration from Couperin's well-known keyboard Passacaille in B minor. Horowitz's opening theme gradually transforms into Couperin's famous four-bar phrase which can be heard in its original harmony. Couperin's theme is developed and eventually brought back to the opening statement.

To conclude, the ensemble preforms one of the great contributions to wind music by Richard Strauss. *Fröhliche Werkstatt (Happy Workshop)* is one of two sonatinas written in the closing years of the Second World War. Despite the traumatic events of the time, the music is not overly sombre, but instead nostalgic. In fact, the lighter mood of *Happy Workshop* could reflect its dedication to 'the shade of the immortal Mozart at the end of a life full of thankfulness'. As well as using some unusual instruments of the time – a clarinet in C, basset horn and bass clarinet – the work displays the considerable technical skill of each player.

Simon Channing

After graduating from Cambridge University with a degree in English, Simon Channing worked regularly as a freelance flautist with the English Chamber Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and London Philharmonic Orchestra, before joining the London Philharmonic Orchestra as sub-principal flute in 1988. He was a member of the orchestra for eight years, including three as chairman, and his wide orchestral experience has included playing for many of the world's great conductors, including Solti, Tennstedt, Mehta, Haitink and Rattle. In 1997 he was granted a year's sabbatical by the London Philharmonic Orchestra to become Head of Woodwind, Brass and Percussion at the Hong Kong Academy for Performing Arts, before returning to London as Head of Performance Planning at the Royal College of Music. He became Head of Woodwind at the RCM in 2010. Simon was awarded the Fellowship of the Royal College of Music in March 2019, conferred on him by His Royal Highness The Prince of Wales.

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Saxophone Quartet (Whitlock)

Louisa Kataria
Lydia Cochrane
Alex Dani
Ethan Townsend

Saxophone Quartet (Moulds)

Leopoldo Mugnai
Oliver Lee
Annabella Chenevix Trench
Ethan Townsend

Flute

Horovitz
Hollie Tibbotts
R Strauss
Chris Michie
Enya Bowe

Oboe

Horovitz
Wai Sum Leung
Ellie Leon (cor)
R Strauss
Jess Vinson
Patricia Gomes

Clarinet

Horovitz
Sydney Minor
Jessie Chu (bass)
R Strauss
Rowan Jones (bass)
Raphael Froissart (C clarinet)
Emily Crook
Tom Gant (bass)
Meline Le Calvez (basset horn)

Bassoon

Horovitz
Sarah Byrne
Joe Lyndley
R Strauss
Bruce Parris
Alma Wilson
Jamie King (contra)

Horn

Zach Hayward
Millie Lihoreau
Henry Wright
Amadea Dazeley-Gaist

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RUSH HOUR CONCERT

Wednesday 16 February, 6pm

Inner Parry Room

R Schumann
(1810–1856)

Frauenliebe und Leben op 42 13'
i *Seit ich ihn gesehen* 'Since I saw him'
ii *Er, der Herrlichste von Allen* 'He, the noblest of all'
iii *Ich kann's nicht fassen, nicht glauben* 'I cannot grasp or believe it'
vi *Süßer Freund, du blickest mich verwundert an* 'Sweet friend, you agree'

Holly Graham soprano
Iain Clarke piano

Turina
(1882–1949)

Piano Trio no 2 op 76 13'
i *Lento*
ii *Molto vivace*
iii *Lento*

Sally Aiko Dando violin
Carys Underwood cello
Archie Bonham piano

Perkinson
(1932–2004)

String Quartet no 1 'Calvary' 17'
i *Allegro*
ii
iii *Rondo. Allegro vivace*

Betania Johnny violin
Sanni Talvitie violin
Diego Bartolome viola
James Dew cello

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS

Wednesday 23 February 2022, 6pm Performance Hall

Repertoire to include:

Salvador Sanchez Fernandez New work (world premiere)

John Adams Shaker Loops

Vaughan Williams On Wenlock Edge

The impact of Ralph Vaughan Williams's music and teaching is evident at the Royal College of Music, his alma mater, even to this day.

In this instalment of the Chamber Essentials series, we present his song cycle for tenor, piano and strings, *On Wenlock Edge*, settings of poems by A E Houseman. Alongside this work is a popular piece by American composer John Adams, a lifelong lover of Vaughan Williams's work, and who was inspired by *Fantasia on a theme of Thomas Tallis* at nine years old.

Tickets: £5

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 19 February 2022, 3pm
Performance Hall

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- | | | |
|------|--|----------|
| 3.00 | Piano Duo (Juliet Edwards <i>tutor</i>)
Hedi Triki & Emily He <i>piano</i>
Schumann Round Dance op85 no8
Trad Chinese Colourful Clouds Chasing the Moon | 3'
2' |
| 3.15 | Samuel Stutterheim (pupil of Hilary Sturt)
Saint-Saens Havanaise | 10' |
| 3.30 | Anthony Zemsky (pupil of Ann Martin Davis)
Ravel Miroirs iii Une barque sur l'océan | 8' |
| 3.45 | Piano Duo (Juliet Edwards <i>tutor</i>)
Matteo Nacher Saltara & Emma Pang <i>piano</i>
Bizet Jeux d'enfants i La Poupee ii Petit Mari, Petite Femme | 5' |

- | | | |
|------|--|------------|
| 4.00 | Inez Karlsson <i>cello</i> (pupil of Michal Kaznowski)
Tchaikovsky Pezzo Capriccioso op62
Franck Sonata in A Major <i>i Allegretto ben moderato</i> | 7'
6' |
| 4.15 | Kalli Ziegler <i>cello</i> (pupil of Leandro Silvera)
Bloch Prayer from Jewish Life no1
Golterman Alla Polacca op48 no4 | 4'
3.5' |
| 4.30 | Matthew Prior <i>horn</i> (pupil of Susan Dent)
Franz Strauss' Theme and Variations op13 | 11' |
| 4.45 | Evelyn Yang <i>cello</i> (pupil of Alexander Boyarsky)
Haydn Cello Concerto in C major <i>i Moderato</i> | 10' |
| 5.00 | Clara Sherratt <i>piano</i> (pupil of Dina Parakhina)
Bach Partita no 4 BWV828 <i>i Overture ii Allemande</i> | 11' |



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 21 February, 1.05pm

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 21 February, 1.05pm

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Mozart	Piano Sonata no 8 in A minor K310	20'
(1756–1791)	<i>i Allegro maestoso</i>	
	<i>ii Andante cantabile con espressione</i>	
	<i>iii Presto</i>	

Yingyin Yu piano

R Schumann	Fantasiestücke for Clarinet and Piano op 73	10'
(1810–1856)	<i>i Zart und mit Ausdruck</i>	
	<i>ii Lebhaft, Leicht</i>	
	<i>iii Rasch und mit Feuer</i>	

Méline Le Calvez clarinet

Arthur Di Francesco piano

Mozart	Flute Quartet no 1 in D major K285	15'
(1756–1791)	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Rondeau. Allegretto</i>	

Marigold Quartet

Samuel Frith flute

Theo Elwes violin

Hattie Quick viola

Pei Xie cello

Yingyin Yu

Originally from China, Yingyin Yu is currently studying for a Master of Performance at the RCM with Gordon Fergus-Thompson. She previously studied at the Royal Birmingham Conservatoire. Yingyin has taken part in international competitions including the Peter Donohoe Competition and Beethoven Sonata Competition. She has performed at the RCM Piano Festival and Super String Sunday. She has also taken part in masterclasses with Andrew West, Philip Martin, Simon Callaghan, Toms Ostrovskis, Klaus Sticken and Orit Wolf.

Méline le Calvez and Arthur di Francesco

French clarinetist Méline Le Calvez is currently studying at the RCM, supported by the Wilkins-Mackerras Award. Passionate about chamber and orchestral music, she has performed with the English National Opera, Opera North, Campanella Orchestra and Sinfonia Perdita Orchestra. She is also part of Company Les Engivaneuses. A finalist of the Royal Philharmonic Society Young Instrumentalist Prize, French-Spanish pianist Arthur Di Francesco has performed in venues including the Wigmore Hall, the Royal Albert Hall, and the 1901 Arts Club. He is currently in his final year of undergraduate studies with Gordon Fergus-Thompson at the RCM. He previously studied with Clara Rodriguez at the RCM Junior Separtment. His interest in chamber music has led to performances in France, Spain, Germany and the UK.

Marigold Quartet

The Marigold Quartet is a recently formed chamber group and consists of first year undergraduate Sam Firth and second year undergraduates Theo Elwes, Hattie Quick and Pei Xie. Sam Frith studies with Gitte Markusson and Adam Walker, Theo Elwes studies with Ani Schnarch, Hattie Quick is a Linbury Scholar and studies with Andriy Vytovych, and Pei Xie studies with Amanda Truelove. The Marigold Quartet made its debut in the RCM Performance Hall and are looking forward to future performances and competitions this term.

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS

Wednesday 23 February 2022, 6pm Performance Hall

Repertoire to include:

Salvador Sanchez Fernandez New work (world premiere)

John Adams Shaker Loops

Vaughan Williams On Wenlock Edge

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LUNCHTIME CONCERT

Tuesday 22 February, 1.05pm

Performance Hall

Shostakovich	Two Pieces for String Octet op 11	10'
(1906–1975)	<i>i Prelude. Adagio</i>	
	<i>ii Scherzo. Allegro molto</i>	

Ugne Zuklyte violin | **Lucy Holmes** violin | **Theo Elwes** violin | **Greta Bommarito** violin
Mitzi Marley Clarke viola | **Xinyue Kang** viola | **Rozalia Sobecka** cello | **Pei Xie** cello

Ginastera	Piano Sonata no 1 op 22	4'
(1916–1983)	<i>i Allegro marcato</i>	

Cristiana Achim piano

Singelée	Premier Quatuor op 53	18'
(1812–1875)	<i>i Andante - Allegro</i>	
	<i>ii Adagio sostenuto</i>	
	<i>iii Allegro vivace</i>	
	<i>iv Allegretto</i>	

Oliver Lee saxophone
Leopoldo Mugnai saxophone
Ethan Townsend saxophone
Annabella Chenevix Trench saxophone

Bartók	Constrasts	12'
(1881–1945)	<i>ii Pihenő (Relaxation)</i>	
	<i>iii Sebes (Fast Dance)</i>	

Rennie Sutherland clarinet
Eliza Nagle violin
Rob Hao piano

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RUSH HOUR CONCERT

Tuesday 22 February, 6pm

Performance Studio

Valentin Silvestrov
(b 1937)

Naïve Music
i Waltz
ii Nocturne
iii Fairy Tale
iv Idyll
v Nocturne
vi Prelude
vii Waltz

22'

Lei Gan piano

Messiaen
(1908–1992)

Vingt regards sur l'enfant-Jésus
xv *Le baiser de l'Enfant-Jésus*

10'

Gin Tsai piano

Debussy
(1862–1918)

Sonata for Flute, Viola and Harp
i *Pastorale*
ii *Interlude*
iii *Finale*

18'

Nika Pinter flute
Elena Accogli viola
Agnese Contadini harp

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS

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CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS

Wednesday 23 February, 6pm

Performance Hall

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS

Wednesday 23 February, 6pm, Performance Hall

Salvador Sanchez Fernandez (b 2000) Gliese-01 (world premiere) 5'

Sam Weinstein cello (MMus1) | **Iain Clarke** piano (ArtDip)
Guy Courtie percussion (BMus1) | **James Burton** percussion (BMus4)

John Adams (b 1947) Shaker Loops 26'

i Shaking and Trembling
ii Hymning Slews
iii Loops and Verses
iv A Final Shaking

Juhee Yang violin (ArtDip) | **Emmanuel Webb** violin (BMus3)
Tayfun Bomboz violin (BMus4) | **Joseph Lowe** viola (BMus2)
Rozalia Sobecka cello (BMus4) | **Safira Nielsen** cello (BMus3)
Daniil Margulis double bass (BMus2)

Vaughan Williams (1872–1958) On Wenlock Edge 22'

i On Wenlock Edge
ii From far, from eve and morning
iii Is my team ploughing?
iv Oh, when I was in love with you
v Bredon Hill
vi Clun

Dafydd Jones tenor (MPerf1) | **Ugo Clement** violin
Marsha Ford violin (BMus3) | **Vanessa Hristova** viola (MPerf1)
William Lui cello | **Xiyan Xiao** piano (MPerf2)

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, Royal College of Music alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout this season RCM musicians celebrate and explore several of his symphonic masterpieces and chamber works. In *The Legacy of Vaughan Williams* chamber series, the RCM focuses on three significant pieces alongside works by composers he taught or influenced.

This evening the celebration begins with Vaughan Williams's song cycle *On Wenlock Edge* for tenor, piano, and string quartet alongside a world premiere by RCM composer Salvador Sanchez Fernandez, and *Shaker Loops* by American minimalist composer, John Adams.

Although we might not expect a composer rooted in minimalism to be performed alongside Vaughan Williams, it is interesting to note the connection. When John Adams was taken to his first orchestral concert at the age of nine the opening piece was Vaughan Williams's *Tallis Fantasia*. Upon hearing it Adams immediately turned to his father and said 'I want to be a composer... like that.' The musical ideas for *Shaker Loops* originate from a previous work for string quartet called *Wavemaker*. Adams had been experimenting with the idea of repeating loops of oscillations or *tremolos* on string instruments and incorporated them in this work with the intention of emulating the ripple effect of bodies of water. Each movement suggests a sense of rocking, lulling the listener into a meditative state of tranquillity.

Salvador Sanchez Fernandez describes his new work *Gliese-01* as 'my most conscious attempt at writing something that truly encapsulates what I was living at the time. *Gliese-01* is the perfect representation of a messy and chaotic yet passionate and beautiful month of December 2021. This time felt like discovering new lands I never knew existed. Gliese 581c is the name of an exoplanet that is believed by scientists to have a high chance of hosting life. Entering December 2021 felt like entering Gliese 581c, where life is different from Earth's, but still beautiful and maybe even more comforting. However, *Gliese-01* is not really about this new life itself, but more about the accidental landing of the spacecraft on the planet and '01' is the significant date that started it all.'

In 1908, Vaughan Williams left the country to study in Paris with Maurice Ravel. The three months that Vaughan Williams spent with Ravel had a significant

influence on his music. *On Wenlock Edge*, which uses poetry from A E Housman's quintessentially English collection *A Shropshire Lad*, was completed in 1909. The music of the French 'impressionist' composers including Ravel can be heard from the opening bars of the song cycle with the use of tremolo strings and parallel harmonies. This evening RCM musicians and Positive Note present a modern interpretation of this cycle told through a visually striking blend of traditional shadow-puppetry and contemporary animation.

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS II

Wednesday 2 March, 6pm

Performance Hall

Repertoire to include:

Maconchy String Quartet no 3

Mark-Anthony Turnage A Fast Stomp

Vaughan Williams Piano Quintet in C minor

The second concert in our chamber series showcasing the music of Vaughan Williams and the composers he taught and inspired comprises a drama-packed programme. Elizabeth Maconchy was a student of Vaughan Williams, while Mark-Anthony Turnage, another alumnus of the RCM, has referred to the composer as an influence. A hidden gem in the chamber music repertoire, Vaughan Williams's Piano Quintet combines rich Brahmsian harmony and orchestral textures to create a stunning finish to this programme.

Tickets: £5

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LUNCHTIME CONCERT

Thursday 24 February, 1.05pm

Performance Hall

Chopin (1810–1849)	Impromptu no 3 in G flat major op 51	5'
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Schubert (1797–1828)	Impromptu in G flat major op 90 no 3	6'
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Chopin	Ballade no 1 in G minor op 23	10'
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Rob Hao piano (BMus4)

JS Bach (arr Hess) (1685–1750)	Jesu, Joy of Man's Desiring	4'
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Jack Tyndale-Biscoe piano (MPerf3)

Shostakovich (1906–1975)	5 pieces for two violins and piano	10'
	<i>i Prelude</i>	
	<i>ii Gavotte</i>	
	<i>iii Elegy</i>	
	<i>iv Waltz</i>	
	<i>v Polka</i>	

Alexander Woods violin

Aubrey Woods violin

Jack Tyndale-Biscoe piano (MPerf3)

Mendelssohn (1809–1847)	Piano Trio in D minor op 49	10'
	<i>i Molto allegro ed agitato</i>	

Zhi Hsuan Lim violin (BMus3)

Jaeyoung Choi cello (MPerf2)

Xiaolin Lin piano (BMus3)

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS II

Wednesday 2 March, 6pm

Performance Hall

Repertoire to include:

Maconchy String Quartet no 3

Mark-Anthony Turnage A Fast Stomp

Vaughan Williams Piano Quintet in C minor

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ORCHESTRAL MASTERWORKS

Thursday 24 February 2022, 6pm

Jac van Steen conductor

Anna Crawford cello

RCM Philharmonic



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PLEASE WEAR YOUR MASK, THANK YOU

ORCHESTRAL MASTERWORKS

Thursday 24 February 2022, 6pm | Amaryllis Fleming Concert Hall

Jac van Steen conductor

Anna Crawford cello

RCM Philharmonic

Boyle (1889–1967)	Elegy for cello and orchestra	7'
Sibelius (1865–1957)	The Swan of Tuonela	10'
Vaughan Williams (1872–1958)	Symphony no 6 in E minor <i>i Allegro</i> <i>ii Moderato</i> <i>iii Scherzo: Allegro vivace</i> <i>iv Epilogue: Moderato</i>	35'

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, RCM alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout this season RCM musicians celebrate and explore several of his symphonic masterpieces and chamber works, alongside music by those he taught and influenced.

Irish composer Ina Boyle was a prolific writer of a broad range of genres including choral, chamber, orchestral, opera and ballet, but her works are now rarely performed, and indeed few were published during her lifetime. Her association with Vaughan Williams began in 1923 when she made the journey across the Irish Sea for lessons. By this time, she had already written *Elegy* for cello and orchestra (1913), her first real success and the winning composition of the Sligo Feis Ceoil Competition. Vaughan Williams thought highly of her music and encouraged her to have it performed. Unfortunately, the outbreak of the Second World War put an end to her travels and consequently any musical opportunities in London. Boyle's time at the RCM with Vaughan Williams must have had a significant impact on her since she bequeathed her John Betts cello and Richard Duke violin to the College in 1967. The cello can be heard and seen in this evening's orchestra and is played by second year undergraduate Berniya Hamie.

The friendship between Vaughan Williams and Sibelius was borne on mutual admiration and respect, with the former even dedicating an earlier symphony to his friend. Their music shared nationalistic characteristics, often evoking their homelands (England and Finland). Sibelius's tone poem *The Swan of Tuonela* (1895), is part of the *Lemminkäinen Suite* (Four Legends from the Kalevala) based on the Finnish mythological epic poem, *Kalevala*. In this piece the cor anglais is cast as a mystical swan, singing and gliding around the Island of the Dead pursued by Lemminkäinen, who has been tasked to destroy it.

Vaughan Williams's Sixth Symphony (1947) was composed in the aftermath of the Second World War; its dramatic and fierce musical language seems to reflect the devastation and bleakness of this period. However, any such programmatic intent was refuted by the composer. In typical style, he is reported as saying 'It never seems to occur to people that a man might just want to write a piece of music'. The four movements of the symphony are performed without pauses, Vaughan Williams describing these transitions as a 'tail attached to the head of its neighbour'.

Jac van Steen

Jac van Steen was born in the Netherlands and studied orchestra and choir conducting at the Brabant Conservatory of Music. Since participating in the BBC Conductors Seminar in 1985, he enjoys a very busy career and conducts the best orchestras in Europe, which have included holding the posts of Music Director and Chief Conductor of the National Ballet of the Netherlands, the orchestras of Bochum, Nürnberg, Staatskapelle Weimar, Dortmund and Musikkollegium Winterthur, and Principal Guest conductor of the BBC National Orchestra of Wales. At present he is Principal Guest conductor of the Ulster Orchestra and the Prague Symphony Orchestra.

He made his debut with Opera North in 2013, as well as with the Volksoper in Vienna. In 2015 he made a very successful debut with Garsington Opera. He has returned to Opera North for several productions, developed a yearly relationship with the Volksoper Vienna and bi-yearly appearances for Garsington Opera in productions such as Debussy's *Pelléas et Mélisande* (2017) and Smetana's *The Bartered Bride* (2019). In the 2018/19 season he made his debut at the Oslo Opera with two Puccini productions. Jac van Steen visits the UK regularly with British orchestras such as the Philharmonia, CBSO, Royal Philharmonic and Ulster Orchestra. He also made his debut in Tokyo with the New Japan Philharmonic and the Malaysian Philharmonic Orchestra. Jac van Steen participates in numerous recordings for the BBC, as well as live broadcasts of his concerts. There are a substantial number of CD recordings of his work with various orchestras.

Besides his activities as conductor, he is dedicated to teaching and is Professor for Conducting at the Royal Conservatory of Music in The Hague. He also regularly works with the Royal Northern College of Music, Chetham's School of Music, the Royal Academy of Music and the Royal College of Music. In 2018 he lead the Jette Parker Young Artists showcase organised by the Royal Opera House Covent Garden London.

Anna Crawford

Anna is an undergraduate scholar at the RCM, studying with Richard Lester. Previously she studied with Melissa Phelps and Julia Desbruslais. In 2019, Anna was awarded first prize in the RCM Cello Competition and most recently was a first prize winner at the Padova International Competition. She has given solo recitals at venues including Fairfield Halls and performed as a soloist with orchestras including the Kent Concert Orchestra, Bromley Youth Symphony Orchestra and in Rochester Cathedral. In 2020, she took part in the London Mozart Players Cello-Fest concert, performing the Haydn's Cello Concerto. Anna has performed in masterclasses with Gemma Rosefield, Guy Johnston, and Hannah Roberts. Since 2020 Anna has been a member of the European Union Youth Orchestra. In 2018, Anna performed at the BBC Proms as a member of the National Youth Orchestra of Great Britain and in 2019 toured Russia and the UK as a member of the Britten Shostakovich Festival Orchestra. Most recently, she performed Mozart's Requiem with the London Mozart Players and Crouch End Festival Chorus. Anna has performed in the European Music Gallery Festival, Maiastra Chamber Music and at the Europa Nostra Cultural Heritage Summit. At the RCM, Anna has been part of projects including HeadOn! composer collaboration project, and the Mark-Anthony Turnage concert series.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Amanda Truelove (tutti strings)
Peter Sparks (woodwind)
Jason Evans (brass)
David Hockings (percussion)

Violin I

June Lee

Natasha Humphries

Lily Harwood

Masa Stopar

Andrew Sherwin

Lara Bader

Helena Thomas

Alexandra Peel

Joseph MacDonald

Julia Blachuta

Sally Aiko Dando

Alice Dring

Kiana Chan

Abbie Chan

Violin II

Natasha Sutanto

Toby Purdy

Anya Robins

Tom Wilson

AmyJo Gilbert

Homan Woo

Mine Ibrahim

Leyth Elmani

Isabella Azima

Huiduo Xu

Eldad Pavilcu

Julian Ng

Hilde Jentsch

Viola

Hattie Quick

Yifan Wang

Paul Fitzgibbon

Rosie Rowe

Summer Brooks

Shay Dyer

Joseph Berry

Cello

Ada Guarneri

Emily Henderson

Berniya Hamie

James Dew

Nok Him Chan

Radwan Chan

Alina Maries-Reim

Double Bass

Alexander Heather

Danny Cleave

Lydie Horsford

Ben Fosker

Lucia Polo Moreno

Flute

Marie Sato

Chu Chu

Laura Pakkel (pic)

Oboe

Federico Allegro

Layla Baratto (cor)

Sasha Puller

Jess Vinson (cor)

Clarinet

Isaac Prince (bass)

Jesse Chiu

Michelle Hromin (bass)

Saxophone

Joe Mackley

Bassoon

Douglas McDonald

Aidan Campbell

Francesco

Di Matteo (contra)

Horn

Alexander Boukikov

Tom Findlay

Lucas Boardman

Henry Hui

Trumpet

Jack Wilson

Ellena Teal

Tom Toledo-Brown

Archie Musselwhite

Trombone

Ben Holford

James Parkinson

David Anton (bass)

Tuba

Connor Gingell

Timpani

Murray Sedgwick

Percussion

Felix Broden

Tobias Engelbrektsson

Stan Talman

Harp

Ian Lim

Dian Yi

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time of going to print.

Italics denote section
principals.

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Wednesday 23 March 2022, 6pm | Amaryllis Fleming Concert Hall

Natalie Murray-Beale conductor

Edward Jowle baritone

Niki Hung marimba

RCM Wind Orchestra

RCM Chamber Choir

Vaughan Williams *Five Mystical Songs*

Jon D Nelson *Les Amants de Pompeii* (world premiere)

Anian Wiedner *The Wave* (world premiere)

Thea Musgrave *Journey through a Japanese Landscape*

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Tickets: £5

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BACH CANTATAS

Friday 25 February 2022, 1.05pm

Amaryllis Fleming Concert Hall

Ashley Solomon director

RCM Baroque Orchestra

RCM Chamber Choir

BACH CANTATAS

Friday 25 February 2022, 1.05pm, Amaryllis Fleming Concert Hall

Ashley Solomon director
RCM Baroque Orchestra
RCM Chamber Choir

Veracini (1690–1768)	Overture no 1 in B flat major	13'
	i <i>Largo</i>	
	ii <i>Allegro</i>	
	iii <i>Menuet</i>	
	iv <i>Sarabande: Andante e staccato</i>	
	v <i>Aire: Allegro</i>	

JS Bach (1685–1750)	Easter Oratorio BWV 249	40'
	i <i>Sinfonia</i>	
	ii <i>Adagio</i>	
	iii <i>Kommt, eilet und laufet</i>	
	iv <i>O kalter Männer Sinn!</i>	
	v <i>Seele, deine Spezereien</i>	
	vi <i>Hier ist die Gruft</i>	
	vii <i>Sanfte soll mein Todeskummer</i>	
	viii <i>Indessen seufzen wir</i>	
	ix <i>Saget, saget mir geschwinde</i>	
	x <i>Wir sind erfreut</i>	
	xi <i>Preis und Dank</i>	



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PLEASE WEAR YOUR MASK, THANK YOU

The RCM Baroque Orchestra opens this lunchtime concert with a work by the oft-neglected Italian virtuoso violinist and composer Francesco Maria Veracini. Known for his eccentricity and extravagant character, his personality is reflected in his innovative compositions which foreshadowed the foundations of the classical period. There were several important stages of his career, notably his London visits in 1714 and 1733 to appear in concert, and Venice in 1716 where he was employed as a violinist and composer at St Mark's Basilica. It was here he wrote six overtures including no 1 in B flat major. The set was performed for Prince Friedrich August and ultimately led to a position for the composer at the Dresden court.

For the second part of this concert, the orchestra is joined by the RCM Chamber Choir for a performance of one of Bach's best-known choral works, the *Easter Oratorio*. The work features just four characters each assigned to a voice part – Mary Jacobe (soprano), Mary Magdalene (alto), Simon Peter (tenor) and John the Apostle (bass). Together they recount the resurrection of Jesus Christ. The origins of the music came from a celebratory cantata Bach wrote for a duke which he revised into a sacred work for Easter Sunday in 1725. Only two days earlier the Leipzig congregation had heard Bach's rendition of the first part of the Easter story in the *St John Passion*. It was several years later the second part of the story was to be called the *Easter Oratorio*.

Kommt, eilet und laufet

Daniel Bell *tenor*, Jamie Woollard *bass* &
chorus

*Kommt, eilet und laufet, ihr flüchtigen Füße,
Erreicht die Höhle, die Jesum bedeckt!
Lachen und Scherzen
Begleitet die Herzen,
Denn unser Heil ist auferweckt.*

Come, hurry and run, you swift feet,
get to the cave that covers Jesus!
Laughter and jokes,
accompany our hearts,
for our Saviour is raised from the dead.

O kalter Männer Sinn!

Esmee Loughlin-Dickenson *alto*,
Alysia Hanshaw *soprano*,
Hugo Brady *tenor* & Charlie Baigent *bass*

*O kalter Männer Sinn!
Wo ist die Liebe hin,
Die ihr dem Heiland schuldig seid?*

O men so cold of heart
Where is the love gone
that you owe to the Saviour?

Ein schwaches Weib muss euch beschämen!

A weak woman puts you to shame

Ach, ein betrübtes Grämen

Und banges Herzeleid

*Hat mit gesalznen Tränen
Und wehmutsvollem Sehnen
Ihm eine Salbung zgedacht,*

Die ihr, wie wir, umsonst gemacht.

Seele, deine Spezereien

Emily Rooke soprano

*Seele, deine Spezereien
Sollen nicht mehr Myrrhen sein.
Denn allein
Mit dem Lorbeerkranze prangen,
Stillt dein ängstliches Verlangen.*

Hier ist die Gruft

Harry Grigg tenor, Charlie Baigent bass &
Esmee Loughlin-Dickenson alto

Hier ist die Gruft

*Und hier der Stein,
Der solche zugedeckt.
Wo aber wird mein Heiland sein?*

*Er ist vom Tode auferweckt!
Wir trafen einen Engel an,
Der hat uns solches kundgetan.*

*Hier seh ich mit Vergnügen
Das Schweiß Tuch abgewickelt liegen.*

Sanfte soll mein Todeskummer

Daniel Bell tenor

*Sanfte soll mein Todeskummer,
Nur ein Schlummer,
Jesu, durch dein Schweiß Tuch sein.
Ja, das wird mich dort erfrischen
Und die Zähren meiner Pein
Von den Wangen tröstlich wischen.*

Ah, affliction and grief

and fearful sorrow of heart

with salty tears
and melancholy longing
intended an anointing for him,

Which you, as we, have done in vain.

My soul, your spices
should no more of myrrh.
For only
with the splendour of the laurel wreath
will your anxious longing be satisfied.

Here is the tomb

And here is the stone
which covered it.
But where then has my Saviour gone?

He has risen from the dead!
We met an angel
who proclaimed this to us.

I see here with pleasure
the veil lies unwound.

Gentle should be the sorrow of my death
only a slumber,
Jesus, through your veil.
Yes, that will refresh me there
and the tears of my suffering
it will wipe comfortingly from my cheeks.

Indessen seufzen wir

Rachel Allen soprano and Tom Lilburn alto

*Indessen seufzen wir
Mit brennender Begier:
Ach, könnt es doch nur bald geschehen,
Den Heiland selbst zu sehen!*

Meanwhile we sigh
with fervent yearning:
Ah, if only it might soon happen
to see the Saviour himself!

Saget, saget mir geschwinde

Matthias Daeling alto

*Saget, saget mir geschwinde,
Saget, wo ich Jesum finde,
Welchen meine Seele liebt!
Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaist und betrübt*

Tell me, tell me quickly
Tell, where may I find Jesus
whom my soul loves!
Come then, come, embrace me,
for my heart is without you
quite orphaned and distressed.

Wir sind erfreut

Jamie Woollard bass

*Wir sind erfreut,
Dass unser Jesus wieder lebt,
Und unser Herz,
So erst in Traurigkeit zerflossen und
geschwebt
Vergisst den Schmerz
Und sinnt auf Freudenlieder;
Denn unser Heiland lebet wieder.*

We are delighted
that our Jesus lives once more
and our heart
before so dissolved and suspended in
sadness
forgets its sorrow
and thinks of songs of joy;
for our Saviour lives once more.

Preis und Dank

chorus

*Preis und Dank
Bleibe, Herr, dein Lobgesang.
Höll und Teufel sind bezwungen,
Ihre Pforten sind zerstört.
Jauchzet, ihr erlösten Zungen,
Dass man es im Himmel hört.
Eröffnet, ihr Himmel, die prächtigen Bogen,
Der Löwe von Juda kommt siegend ge-
zogen!*

Praise and thanks
remain your song of praise
Hell and the devil are overcome
their gates are destroyed
Shout and cheer, you loosened tongues,
so that you are heard in Heaven
Open up, you heavens, the splendid
arches, the Lion of Judah comes drawn in
victory!

Ashley Solomon

Ashley Solomon is Chair and Head of Historical Performance at the RCM, having been appointed a professor in 1994. He has given masterclasses and lectures at The Juilliard School, Yale University, Jerusalem Academy of Music and Dance, Hong Kong Academy of Performing Arts, Oslo and Bergen conservatories, Frankfurt Hochschule and Mozarteum in Salzburg. Ashley is Director of Florilegium, the ensemble he co-founded in 1991 and has recorded 35 CDs with the Dutch label Channel Classics, many garnering international awards. As a soloist, he has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Handel-Haus (Halle) and Frick Collection (New York). He also records as a solo artist with Channel Classics and his recording of the complete Bach flute sonatas was voted the best overall version of these works by *Gramophone Magazine* in 2017. For 20 years he has been working with Bolivian musicians on repertoire from the archives of the Moxos and Chiquitos Bolivian Indians and in 2008 was the first European to be awarded the prestigious Bolivian Hans Roth Prize. He has been directing the RCM baroque orchestra since 2006.

RCM Baroque Orchestra

The RCM Baroque Orchestra makes regular appearances in the Amaryllis Fleming Concert Hall, often in collaboration with the RCM Chamber Choir, in a wide range of repertoire including a regular series of Bach cantatas. The orchestra has also taken part in the RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 it provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. The ensemble has been directed by Ashley Solomon since 2006.

RCM Chamber Choir

The RCM Chamber Choir came to international prominence during the Thames Diamond Jubilee River Pageant in 2012, bravely overcoming cold and rain to perform at the close of the ceremony to Her Majesty The Queen and to millions around the world. Choral singing has been at the heart of the Royal College of Music since its inception. Recordings include Holst's *Choral Hymns from the Rig Veda*, conducted by the then Director of the RCM, Sir David Willcocks. More recent performances have included JS Bach's *Ascension Oratorio* and songs by Lili Boulanger. The choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. The Chamber Choir is drawn from the Vocal Faculty, and provides an opportunity to develop the skills in ensemble singing vital for future careers in music.

RCM Baroque Orchestra

Violin I

Taisia Sandetcaia
Hannah Parry
Lena Segal
Matthew Millkey
Leslie Wilburn
Sofia Lisak

Violin II

Mari Minoda
Jenna Raggett
Sinni Ricci
Joseph Lowe
Greta Bommarito

Viola

Ana Dunne-Sequi
Elena Accogli
Charis Morgan
Kuba Was

Cello

Pablo Tejedor Gutierrez
Samuel Ng
Ali Baumann

Double Bass

Will Duerden

Flute

Maria Filipkova

Oboe

Andres Villalobos
Kate Bingham

Bassoon

Siping Guo

Recorder

Hannah Parry
Matyas Houf

Theorbo

Danny Murphy
Ettore Marchi

Trumpet

John Kerr
Ellena Teal
Joshua Cusworth
Katie Bannister

Timpani

Connor Chambers

Harpsichord

Apolline Khou

Chamber Organ

Dominika Maszczyńska

RCM Chamber Choir

Soprano

Emily Rooke
Rachel Allen
Alysia Hanshaw
Amelia Langley
Jess Edom-Carey

Alto

Matthias Daeling
Tom Lilburn
Esmee Loughlin-Dickenson

Tenor

Daniel Bell
Hugo Brady
Harry Grigg

Bass

Jamie Woollard
Charlie Baigent
Henry Godwin
Daniel Barrett

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Italics denote section principals.

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Edward Jowle baritone

Niki Hung marimba

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RCM Chamber Choir

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MUSEUM CONCERTS

Friday 25 February, 12.30pm

Museum Gallery

Martinů (1890–1959) 3 Madrigals H313 17'

i *Poco allegro - Poco vivo*

ii *Poco andante - Andante moderato*

iii *Allegro – Moderato*

Joel Munday violin (BMus4)
Vanessa Hristova viola (Mperf1)

Panufnik (1914–1991) Hora Bessarabia 6'

Olivia Ziani violin (MPerf1)

Debussy (1862–1918) Sonata for Flute, Viola and Harp 18'

i *Pastorale*

ii *Interlude*

iii *Finale*

Rebecca Park flute (MPerf1)
Susie Choi viola (BMus4)
Ian Lim harp (BMus4)

Dowland (1563–1626) Flow my tears, fall from your springs 4'

Dowland Can She Excuse My Wrongs 3'

Dowland Now, Oh, Now I Needs Must Part 3'

Angelina Dorlin-Barlow mezzo-soprano (BMus3)
Augustin Cornwall-Irving lute (ArtDip)

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS II

Wednesday 2 March, 6pm

Performance Hall

Repertoire to include:

Maconchy String Quartet no 3

Mark-Anthony Turnage A Fast Stomp

Vaughan Williams Piano Quintet in C minor

The second concert in our chamber series showcasing the music of Vaughan Williams and the composers he taught and inspired comprises a drama-packed programme. Elizabeth Maconchy was a student of Vaughan Williams, while Mark-Anthony Turnage, another alumnus of the RCM, has referred to the composer as an influence. A hidden gem in the chamber music repertoire, Vaughan Williams's Piano Quintet combines rich Brahmsian harmony and orchestral textures to create a stunning finish to this programme.

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ORGAN INTERLUDES

Friday 25 February, 6pm

Concert Hall

Buxtehude (c.1637–1707)	Chorale prelude for organ in F major BuxWV199 'Komm heiliger Geist, Herre Gott'	4'
Buxtehude	Praeludium in F sharp minor BuxWV146	8'
JS Bach (1685–1750)	Sei gegrüßet, Jesu gütig, chorale partita for organ BWV768	20'
JS Bach	Liebster Jesu, wir sind hier BWV 731	3'
JS Bach	Prelude and Fugue for organ in G major BWV541 i <i>Prelude</i> ii <i>Fugue</i>	8'

Vladimir Antonov-Charsky organ

Vladimir Antonov-Charsky

Lithuanian organist Vladimir Antonov-Charsky is currently studying at the Royal College of Music, for a Master of Music with David Graham and Andrew Sewar. His studies are supported by the Richard Newton Scarth Award and the R. J. Pitcher Scholarship from the Royal College of Organists. Vladimir won the prestigious Juozas Naujalis Organists Competition and was awarded a commendation by the Mayor of Vilnius Remigijus Šimašius. He completed his undergraduate degree in Lithuania and also studied at the Royal Conservatoire in the Hague through the Erasmus exchange programme. Vladimir is the current Organ Scholar at All Saints' Church, Fulham having previously held the Organ Scholarship at St. George's Church, Beckenham. He has also collaborated with the English composer James Young on his band's two latest album releases, and presented online recitals on YouTube during the recent lockdowns.

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www.rcm.ac.uk/support/legacies



RCM AT ST. MARY ABBOTS

Friday 25 February, 1.05pm

RCM AT ST. MARY ABBOTS

Friday 25 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Scelsi	Tre Pezzi	10'
(1905–1988)	<i>i</i>	
	<i>ii</i>	
	<i>iii</i>	

Sophia Elger saxophone

Prokofiev	Piano Sonata no 4 in C minor op 29	17'
(1891–1953)	<i>i Allegro molto sostenuto</i>	
	<i>ii Andante assai</i>	
	<i>iii Allegro con brio, ma non leggiero</i>	

Nicole Ng piano

Beethoven	Trio in E flat major, op 38	19'
(1770–1827)	<i>i Adagio - Allegro con brio</i>	
	<i>ii Adagio cantabile</i>	

Samuel Huston clarinet

Peixuan Xie cello

Jack Brown piano

Sophie Elger

Sophia Elger is a British saxophonist whose performances have been described as “captivating, exciting, and engaging” (Richard Ingham, *Clarinet and Saxophone*, Spring 2021).

Sophia is studying for her Master’s degree with Kyle Horch at the Royal College of Music as a Leverhulme Arts Scholar after graduating with First Class Bachelor’s degree. She is the recipient of the Biddy Baxter and John Hosier Trust Award 2021 and has received a Postgraduate Award from Help Musicians. Previously, she was the recipient of a scholarship from the Henry Wood Trust. In 2021, Sophia won First Prize in the Jane Melber Saxophone Competition, Second Prize in the Clarinet and Saxophone Society of Great Britain Competition, and Third Prize in the RCM Contemporary Competition. In 2020, she was awarded Second Prize in the RCM Concerto Competition and First Prize in the RCM Woodwind Ensemble Competition (with her saxophone quartet).

Sophia has performed extensively as a soloist at venues including St Martin-in-the-Fields, Charing Cross; the Victoria and Albert Museum, Kensington; the Regent Hall, Mayfair; and The Lighthouse Concert Hall, Poole. Recently she performed Jacques Ibert’s *Concertino da Camera* with the RCM Orchestra. She is a Musician’s Company Young Artist.

Sophia has participated in masterclasses with Arno Bornkamp, Graeme Blevins, Vincent David, Claude Delangle, Simon Diriq, Mariano Garcia, Daniel Gauthier, Simon Haram, Joshua Hyde, Lars Lien, Joonatan Rautiola, and Christian Wirth. Past teachers include Amy Dickson and Huw Wiggin.

Nicole Ng

Singaporean pianist Nicole Ng Xin-Yu is a Royal College of Music scholar (Year 3) under the tutelage of Dina Parakhina. Before this, she has studied at the Nanyang Academy of Fine Arts, School of Young Talents (SYT, Singapore) since 2007 and has performed in their annual concerts, under the tutelage of Lena Ching. Most recently, Nicole has won the 2nd Pianist Prize at the Brooks Van Der Pump English Song Competition 2021 at the RCM. She played Medtner Op. 14 as part of the complete Medtner Fairy Tales project put up in the RCM in October this year, organised by Dina Parakhina. Nicole is a keen collaborative pianist and also enjoys playing the viola.

Beethoven Trio

Pianist Jack Brown studied for a Bachelor of Music and a Master of Music degree in Performance and Related Studies at Goldsmiths, University of London. He is currently undertaking a Master of Performance degree in Collaborative Piano at the Royal College of Music with Kathron Sturrock and Simon Lepper. Cellist Peixuan Xie previously studied with Richard May at Wells Cathedral School. She is currently a second year undergraduate at the Royal College of Music studying with Amanda Truelove. Clarinettist Samuel Huston studied Music at the University of Cambridge and is currently in his second year of postgraduate study at the Royal College of Music. Whilst studying at Cambridge, Samuel held an instrumental award alongside two academic scholarships and was also selected to be on the highly competitive CAMRAM scheme, through which he studied clarinet with Angela Malsbury at the Royal Academy of Music. He also holds a keen interest in the early clarinet, which he studies with RCM Director Professor Colin Lawson. He will soon be featured in an RCM 'In Focus' film of Stravinsky's 'The Soldier's Tale'.

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS II

Wednesday 2 March, 6pm
Performance Hall

Repertoire to include:

Maconchy String Quartet no 3

Mark-Anthony Turnage A Fast Stomp

Vaughan Williams Piano Quintet in C minor

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



R O Y A L

COLLEGE

OF MUSIC

London

Junior Department
Chamber Music Concert

Saturday 26 February 2022, 5.30pm
Performance Hall

String Quartet (Stephanie Tress *tutor*)

Arabella Thornton & Jodi-Faye Hunt *violin* Shivani Jansari *viola* Eva Gowan *cello*

Shostakovich String Quartet no8 in C Minor op110 5'
i Largo

String Quartet (Michal Cwizewicz *tutor*)

Chloe Zhou & Katarina Calic *violin* Charlie Rose *viola* Matty Oxtoby *cello*

Schubert String Quartet no14 in D Minor D810 10'
Death and the Maiden ii Andante con moto

Wind Quintet (Nicolas Bricht *tutor*)

Dani Walker *flute* Niamh Connellan *oboe* Amalia Beeko *clarinet*

Anna le Huray *horn* Sophie Rowdene *bassoon*

Lyadov 8 Russian Dances 6'
viii Folk Dance iii Plaintive Song ii Christmas Carol

Piano Trio (Neil Roxburgh *tutor*)

Tuna Dyonmez *piano* Flora Clapham *violin* Haru Ogiwara *cello*

Schubert Piano Trio in B flat op 99 11'
i Allegro moderato

Piano Quintet (Konstantin Lapshin *tutor*)

Konstantin Lapshin *piano* Annabel Hannay & Chiara Ponticos *violin*

Annabel Marshall *viola* Leo de Flammineis *cello*

Schumann Piano Quintet op44 in E Flat Major 7'
i Allegro brillante

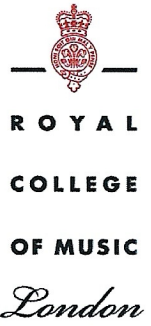
Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*

Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator* **Connor Stanford** *Administrative Coordinator*

John Mitchell *Performance Manager* **Hilary Sturt** *Head of Chamber Music*



Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Marina Gilman *piano*

Saturday 26 February 2022, 3pm
Performance Studio

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- | | | |
|------|---|----|
| 3.00 | Wind Quintet (Nicolas Bricht <i>tutor</i>)
Cyrus Tahbaz <i>flute</i> , Lucy Palfery <i>oboe</i> , Rachel Zhang <i>clarinet</i> ,
Cecilia Committeri <i>horn</i> , Smera Sachin <i>bassoon</i>
Farkas Early Hungarian Dances | 5' |
| 3.15 | Eli Tomey <i>violin</i> (pupil of Erica Dearing)
Bruch Violin Concerto no 1 in G Minor op 26
<i>i Vorspiel Allegro moderato</i> | 8' |
| 3.30 | Almond Zhao <i>piano</i> (pupil of Yoko Ono)
Beethoven Piano Sonata no8 in C Minor op13 Pathetique
<i>ii Grave - Allegro di molto e con brio</i> | 9' |
| 3.45 | Hanhan Qu <i>flute</i> (Nicolas Bricht <i>tutor</i>)
Reinecke Ballade | 9' |
| 4.00 | Orla Scoggins <i>guitar</i> (pupil of Laura Snowden)
Leo Brouwer Un Dia De Noviembre | 4' |

- 4.10 Guitar Ensemble (Laura Snowden *tutor*)
Orla Scoggins, Snow Gibb, Laura Snowden *guitar*
Leonard von Call Leichter Trio op.26 *i Andante* 4'
- 4.20 Qaali Rothmaler *clarinet* (pupil of Jessie Grimes)
Stanford Intermezzo op 13 no2 3'
- 4.30 Annabel Marshall *piano* (pupil of Claudia Schurr)
Schubert Sonata in A minor D784 *iii Allegro vivace* 5.5'
- 4.45 Piano Trio (Richard Uttley *tutor*)
Aurelia Walker *piano* Helena Landis *violin* Gabriella Zailer-Fletcher *cello*
Tailleferre Piano Trio *iv Très animé* 4'
- 5.00 Emma Pang *piano* (pupil of Richard Uttley)
Schumann Papillons op2 no's 1-6 8'



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FOSTERING COMMUNITY: MUSIC OF MIGRATION AND CONNECTION

Monday 28 February, 6pm

Performance Hall

FOSTERING COMMUNITY: MUSIC OF MIGRATION AND CONNECTION

Monday 28 February, 6pm, Performance Hall

Aleksandra Vrebalov Babylon, Our Own 38'
(b 1970)

Michelle Hromin clarinet (MPerf1)
Matilda Sacco violin (BMus3)
Alex Raine violin (BMus3)
Mitzi Marley Clarke viola (BMus2)
Carolina Lopez Del-Nero cello (MPerf2)

Mary Kouyoumdjian 2 Suitcases 7'
(b 1983)

Michelle Hromin clarinet (MPerf1)
Hannah Gillingham flute (MPerf1)
Matilda Sacco violin (BMus3)
Julie Scheuren percussion (BMus2)
Archie Bonham piano (MMus1)

As a Croatian-American woman, I have longed to see works and performances from people who understood my background, who had tales of family villages and passed-down recipes waiting to be shared, but through music. Growing up, I felt like I was teetering between the hyphens of my identity, stressing about what I seemed like to others instead of celebrating the wonders of who brought me up and the beauties of my culture. Upon immersing myself in the work of these two composers, I felt seen; as a woman, as a performer, and as a daughter of Croatian parents.

Fostering Community: Music of Migration and Connection celebrates the ideas of heritage, community, and connecting with others through the stories we inherit as culture bearers. Mary Kouyoumdjian's piece *2 Suitcases* depicts her own parent's migration journey from Lebanon post-war that includes anecdotes of Arabic, Armenian and English speech. Aleksandra Vrebalov's *Babylon, Our Own*, was written for David Krakauer and the Kronos Quartet, and, in her own words, is a piece "in which times, places and cultures intersect to celebrate music as the [Serbian] language I feel most comfortable with, [English], a language that has brought all of us together."

Aleksandra Vrebalov *Babylon, Our Own*

In her own words, Aleksandra Vrebalov's *Babylon, Our Own* acts as a ritual, carrying one through a vast range of memories and visions triggered by pre-recorded documentary audio materials. Filtered and manipulated to different levels of abstraction, they include snippets of voices of friends, New York City street noise, Kronos Quartet and David Krakauer rehearsing the piece, gatherings of groups in religious fervor, as well as my grandmother reciting the poetry she had learned as a child in the 1930s.

The acoustic material - the interplay between clarinet and the individual instruments of the quartet - is a celebration of human relationships and interconnectedness of us all. Each individual part is like a thread in an intricate web, responding to or triggering immediate and distant events throughout the piece.

In non-musical terms and very much inspired by my long relationship with Kronos Quartet, my wish with *Babylon, Our Own* has been to create a brief moment of something I've always hoped to experience in reality: a moment of high sonic complexity in which all of us - from "everyman" to powerful spiritual leaders – simultaneously join voices in declaring that we all are equal, and that we all need to live in peace.

Mary Kouyoumdjian *2 Suitcases*

2 Suitcases is Mary Kouyoumdjian's personal dedication to her parents' immigration story to flee the Lebanese Civil War. The piece features audio playback in spoken Arabic, Armenian, and English that details their emotional journey away from their home and its lasting effects on their lives. This is the second adaptation of this piece, which was rescored for eighth blackbird.

Text translation

My parents met in 1973.

They were neighbours.

They found a light between them. They were to be married on May 31st, 1975.

Guns were shot. Shrapnel covered the streets. Broken windows.

They married June 7th, 1975.

"May your heads grow old on one pillow"

The War stopped.

December 7th, 1977: my mother, father, 20-month old brother and 2 suitcases landed in San Francisco, America.

Vacationing. Visiting friends.

Happy New Year. The War has restarted. Lebanon closed its borders. No entry.

My mother, father, and 21-month old brother, and 2 suitcases forced into immigration.

My father looked forward 12 more years of war. My mother looked back 12,000km.

A life without bombs. Or guns. Or missiles.

A life without their native tongue. A life without family. A life away from home.

Struggling to make the most of 2 suitcases.

Like their parents, this is not the life they chose.

Michelle Hromin

Michelle Hromin is a Croatian-American clarinetist and improviser. She has recently worked with groups such as the Explore Ensemble, International Contemporary Ensemble, International Chamber Orchestra of America, Fifth House Ensemble, and was in a preview performance of Philip Glass's Opera *Akhnaten* at the Brooklyn Museum in collaboration with the Metropolitan Opera. Fluent in a variety of styles of music, she has been featured with the Taconic Opera, Fresh Inc Festival, Detroit Symphony Orchestra Summer Music Institute, and recently alongside Billy Ray Cyrus in CNN's 2021 4th of July Special.

To promote her Croatian heritage, Michelle recently launched *Kalendar: 12 Miniatures for Solo Clarinet*, a year-long project that aims to bring attention to the South Slavic region of Europe. Through her collaboration with Macedonian-Canadian composer Michael Spiroff, Michelle premiered 12 new miniatures based on the 12 months of the Slavic Calendar over the course of 2021. As an extension of this project, she released a 2-volume EP entitled *Kalendar: 12 Miniatures for Solo Clarinet* late last year.

Passionate about contemporary music and its accessibility, Michelle has commissioned and performed dozens of new works, and has been featured on Lisa Bielawa's *Broadcast From Home* series. She is currently commissioning a new series of works surrounding personal identity and what it means to be human. She splits her time between London and New York.

Upcoming Events

CHAMBER ESSENTIALS: THE LEGACY OF VAUGHAN WILLIAMS II

Wednesday 2 March, 6pm

Performance Hall

Repertoire to include:

Maconchy String Quartet no 3

Mark-Anthony Turnage A Fast Stomp

Vaughan Williams Piano Quintet in C minor

The second concert in our chamber series showcasing the music of Vaughan Williams and the composers he taught and inspired comprises a drama-packed programme. Elizabeth Maconchy was a student of Vaughan Williams, while Mark-Anthony Turnage, another alumnus of the RCM, has referred to the composer as an influence. A hidden gem in the chamber music repertoire, Vaughan Williams's Piano Quintet combines rich Brahmsian harmony and orchestral textures to create a stunning finish to this programme.

Tickets: £5

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Programme details correct at time of going to print.

LUNCHTIME CONCERT

Tuesday 1 March, 1.05pm

Performance Studio

Lim Han Quan (b 1997)	Sound Paintings at Haris's <i>i</i> <i>ii</i>	9.5'
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Lim Han Quan piano

Duparc (1848–1933)	Lamento	3'
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R Schumann (1810–1856)	Liederkeris op 39 no 3 <i>iii</i> <i>Waldesgespräch</i>	2'
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Fei Wu tenor
Jesselyne Onggie piano

Schubert (1797–1828)	Piano Sonata in A minor op 143 D784 <i>i</i> <i>Allegro giusto</i> <i>ii</i> <i>Andante</i>	16'
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Varence Lie piano

Rossini (1792–1868)	La gita in gondola from Soirées musicales	6'
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Fei Xiaowen soprano
Gin Tsai piano

R Schumann (1810–1856)	Fantasiestücke op 73 <i>i</i> <i>Zart und mit Ausdruck</i>	3.5'
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Jinxia Fu piano
Kai Chew clarinet

Mozart (1756–1791) Kegelstatt Trio in E-flat major, K498
i *Andante*

6'

Kai Chew clarinet

Jesselyne Onggie piano

Mitzi Marley Clarke viola

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LUNCHTIME CONCERT

Wednesday 2 March, 1.05pm

Performance Hall

R Schumann	Toccata in C op 7	7'
(1810–1856)		

Marcell Vajda piano (BMus2)

Mozart	Als Luise die Briefe	2'
(1756–1791)		

R Schumann	Gedichte der Königin Maria Stuart	8'
(1810–1856)	<i>i Abschied von Frankreich</i>	
	<i>ii Andante assai</i>	
	<i>iii An die Königin Elisabeth</i>	
	<i>vi Abschied von der Welt</i>	
	<i>v Gebet</i>	

Chaminade	Mots d'amour	3'
(1857–1944)		

Britten (1913–1976)	A Charm of Lullabies	5'
	<i>iii Sephestia's Lullaby</i>	
	<i>v The Nurse's Song</i>	

Lucy Gibbs mezzo-soprano (MPerf1)
Osman Tack piano (MMus1)

Janáček
(1854–1928)

Mládí
i Andante
ii Moderato
iii Allegro
iv Con moto

17'

Aeolian Winds

Hollie Tibbotts flute (BMus1)

Alex Franklin oboe (BMus1)

Sydney Minor clarinet (BMus1)

Connor Hargreaves clarinet (BMus1)

Jamie King bassoon (BMus1)

Amelia Lawson horn (BMus1)

UPCOMING EVENTS

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 6pm

Performance Hall

Repertoire to include:

Tippett Fanfare for Brass

Gipps Rhapsody in E flat op 23

Holst Terzetto

Gow Oboe Quintet

Oscar Ridout Canopy (world premiere)

Vaughan Williams String Quartet no 1 in G minor

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THE LEGACY OF VAUGHAN WILLIAMS II

Wednesday 2 March, 6pm

Performance Hall

THE LEGACY OF VAUGHAN WILLIAMS II

Wednesday 2 March, 6pm, Performance Hall

Maconchy (1907–1994)	String Quartet no 3 <i>Lento - Presto - Andante - Presto - Poco Largamente</i>	12'
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OCCAM Quartet

David Horvat violin (MPerf2)

Maxence Bretel violin (MPerf2)

Ana Dunne-Sequi viola (ArtDip)

Bertille Mas cello (MPerf2)

Mark-Anthony Turnage (b 1960)	A Fast Stomp	9'
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Lena Segal violin (BMus4)

Ada Guarneri cello (MPerf2)

Mikhail Kaploukhii piano (BMus2)

Vaughan Williams (1872–1958)	Piano Quintet in C minor <i>i Allegro con fuoco</i> <i>ii Andante</i> <i>iii Fantasia, quasi variazioni:</i> <i>Moderato</i>	30'
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Viviane Plekhotkine violin (BMus2)

Hattie Quick viola (BMus2)

Ozgur Kaya cello (BMus1)

Will Duerden double bass (BMus3)

Daniel Xia piano (BMus2)

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, Royal College of Music alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout this season RCM musicians celebrate and explore several of his symphonic masterpieces and chamber works. In *The Legacy of Vaughan Williams* chamber series, the RCM focuses on three significant pieces alongside works by composers he taught or influenced.

The second instalment of this series showcases a hidden gem in the chamber music repertoire, Vaughan Williams' Piano Quintet in C minor (1903). Alongside this hear a string quartet by Vaughan Williams' student and prolific composer Elizabeth Maconchy, and a piano trio by RCM professor and pre-eminent composer, Mark-Anthony Turnage.

Elizabeth Maconchy began studying at the RCM with Charles Wood and Vaughan Williams at the age of 16. Elizabeth, affectionally known as Betty by her colleagues and professors, became a close friend of Vaughan Williams, frequently writing to each other throughout the course of their lives. Maconchy's cycle of 13 string quartets is widely regarded as her greatest musical achievement. String Quartet no 3 (1938) is the shortest of them all but is packed full of drama, with the four instruments engaging in intense dialogue which never fully resolves.

A Fast Stomp (2004) originated from Mark-Anthony Turnage's orchestral work *Scherzoid*, but transformed into an energetic and unrelenting work for piano trio. The title refers to an episode around two minutes into the piece, where the violin plays a pizzicato (plucked) passage while the piano plays thick, stomping chords across extreme registers.

Vaughan Williams' chamber music is often eclipsed by his vocal and orchestral works, nevertheless they are just as impressive. It should be noted that his early quintets were not published in his lifetime; his widow, Ursula, gave the scores to the British Library in 1958 but placed an embargo on performances, only lifted in the 1990s. The last known performance before the work was withdrawn took place in 1918, whilst

the first modern performance was given by the RCM Chamber Ensemble in November 1999 here at the College in association with the conference, 'Vaughan Williams in a New Century'. Harking back to earlier composers, Vaughan Williams used the same instrumentation for his piano quintet as Schubert did for the famous *Trout*, and the expressive *Allegro con fuoco* has a Brahmsian feel with its striking orchestral gestures. Vaughan Williams' own distinct voice can be identified in the *Andante* with a beautiful melody for piano then strings.

UPCOMING EVENTS

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 6pm

Performance Hall

Repertoire to include:

Tippett Fanfare for Brass

Gipps Rhapsody in E flat op 23

Holst Terzetto

Gow Oboe Quintet

Oscar Ridout Canopy (world premiere)

Vaughan Williams String Quartet no 1 in G minor

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SACCONI QUARTET
SOUVENIR DE FLORENCE
Thursday 3 March, 6pm
Concert Hall

Mendelssohn (1809–1847)	String Quartet no 2 in A minor op 13 <i>i Adagio - Allegro vivace</i>	9'
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Fiora Quartet
Sofía Gómez Alberto violin
Isabella Todes violin
Joseph Lowe viola
Berniya Hamie cello

Tchaikovsky (1840–1893)	Souvenir de Florence op 70 <i>i Allegro con spirito</i> <i>ii Adagio cantabile e con moto</i> <i>iii Allegretto moderato</i> <i>iv Allegro con brio e vivace</i>	37'
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Violin I
*Ruth Rogers**
Viviane Plekhotkine
Natasha Sutanto
Joe Macdonald
Kiana Chan

Viola I
*Robin Ashwell**
Summer Brooks

Cello I
*Cara Berridge**
Layla Ballard

Violin II
*Hannah Dawson**
Isabella Todes
Piotr Burda-Zwolinski
Masa Stopar

Viola II
Joseph Lowe
Joe Berry

Cello II
Ozgur Kaya
Berniya Hamie

Double bass
Daniil Margulis

*Sacconi Quartet

Sacconi Quartet

For twenty years, the Sacconi Quartet have been captivating audiences with their unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, the four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconi enjoy a busy international career, performing regularly across the world, at Europe's major venues, in recordings and on radio broadcasts. The Sacconi are Quartet in Association at the Royal College of Music and Quartet in Residence in Folkestone.

Tonight, the ensemble will be led by Ruth Rogers who is stepping in for Ben Hancox.

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MUSEUM CONCERTS

Friday 4 March, 12.30pm

Museum Gallery

Dowland (1563–1626)	Praeludium	2'
Dowland (1563–1626)	Fantasia	5'
Mark Dangerfield guitar		
Merula (1595–1665)	Canzoni Overa Sonate Concentrate op 12 no 23 Ballo detto Gennaro no 4 La Treccha no 24 Ballo detto Pollicio	10'
Taisia Sandetcaia baroque violin Matthew Millkey baroque violin Matthew Brown harpsichord		
Haydn (1732–1809)	Cello Concerto in D major HOB VIIb:2 <i>i Allegro moderato</i>	11'
Pablo Tejedor Gutierrez baroque cello Dominika Maszczyńska harpsichord		
JS Bach (1685–1750)	Suite no 1 in G major BWV 1007 <i>i Prélude</i>	3'
JS Bach (1685–1750)	Suite no 2 in D minor BWV 1008 <i>i Prélude</i>	4'
JS Bach (1685–1750)	Suite no 3 in C major BWV 1009 <i>i Prélude</i>	4'
Pablo Tejedor Gutierrez baroque cello Dominika Maszczyńska fortepiano		

Upcoming Events

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RCM AT ST. MARY ABBOTS

Friday 4 March, 1.05pm

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Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Liszt	Grandes Études de Paganini	6'
(1811–1886)	<i>vi Quasi presto in A minor</i>	

Ruifan Xuan piano

Rachmaninov	Variations on a theme of Corelli op 42	20'
(1873–1943)		

Berniya Hamie piano

Chopin	Sonata no 3 in B minor	20'
(1810–1849)	<i>i Allegro maestoso</i>	
	<i>ii Scherzo: Molto vivace</i>	
	<i>iii Largo</i>	

Yiyan Shen piano

Ruifan Xuan

Originally from China, pianist Ruifan Xuan is currently studying on the Artist Diploma course at the RCM with Gordon Fergus-Thompson having previously completed her Master of Music degree.

In 2013 Ruifan won the gold prize at the Beijing Piano Festival and in 2014, she was awarded first place in the Vienna IPP International Piano Competition. She was also awarded the special prize which was an offer to play and perform a concerto of choice with the Estonian Symphony Orchestra in August the following year. Ruifan was performed regularly at masterclasses and lunchtime concerts at both Royal Birmingham Conservatoire and the Royal College of Music.

Berniya Hamie

Berniya Hamie studies piano with Dina Parakhina and cello with Helene Dautry at the Royal College of Music as the John and Marjorie Coultate Scholar. She studied at the RCM Junior Department from 2014, winning four major prizes during her time there and performing a sold-out solo recital at the Royal Albert Hall's Elgar Room in 2019 before being awarded a full scholarship to continue her studies at the RCM in 2020. In 2021, she was selected as one of six Tabor Piano Ambassadors for the Leeds International Piano Competition (chosen from UK conservatoire students and Lang Lang Foundation scholars). She has performed at prestigious venues including the Wigmore Hall, Royal Albert Hall, Cadogan Hall, Purcell Room and Royal Festival Hall; concerto highlights include performing Grieg's Piano Concerto with the Brighton Youth Orchestra as part of the 2018 Brighton Festival.

Yiyan Shen

Chinese pianist Yiyan Shen is currently studying for a Master of Music at the RCM with Jianing Kong. She previously studied at the Royal conservatoire of Scotland with Bingbing Li and Aaron Shorr funded by The Duet Scholarship. She also studied piano at Xi'an Conservatory of Music Junior Department.

Yiyan has performed in venues including Carnegie Hall, Steinway Centre in Shanghai, and Xi'an Concert Hall. She has also performed in a number of international competitions including winning The Seventh Shanghai International Youth Piano Competition, receiving the Special Award at the 2019 Beethoven Senior Intercollegiate Piano Competition and second prize in the 10th International Piano Competition Milan.

UPCOMING EVENTS

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 6pm

Performance Hall

Repertoire to include:

Tippett Fanfare for Brass

Gipps Rhapsody in E flat op 23

Holst Terzetto

Gow Oboe Quintet

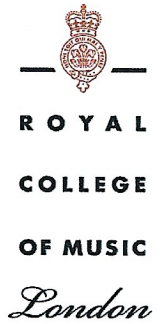
Oscar Ridout Canopy (world premiere)

Vaughan Williams String Quartet no 1 in G minor

In this final concert as part of our chamber series highlighting the music of Vaughan Williams and composers he influenced, we hope to transport you to the English countryside with with works by Ruth Gipps, Gustav Holst and Dorothy Gow.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



Dido and Aeneas

RCMJD Vocal Students
Baroque Ensembles
Chamber Choir

Leandro Silvera *conductor*

Saturday 5 March 2022, 5.30pm
Amaryllis Fleming Concert Hall

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Dido and Aeneas

Henry Purcell (1659-1695) *music*

Nahum Tate (1652-1715) *libretto*

Act I After escaping from the sack of Troy, Prince Aeneas sets sail for Italy where he is destined to find Rome. Blown off course to Carthage, he is welcomed by Dido, the queen of Carthage. *Dido's Court:* The widowed Dido is persuaded by her confidante Belinda and her courtiers to ignore her deep misgivings and accept the courtship of Aeneas, for whom she feels stirrings of love. A chorus of courtiers add their encouragement.

Act II Scene 1 - *The Sorceress' Cave:* Thunder is heard. A sorceress and her witches plot the downfall of Dido and that of all Carthage by driving her lover away. They will first create a storm to break up the royal hunting party and send an elf, disguised as Mercury, to command Aeneas to leave Carthage and continue on his journey.

Scene 2 - *The Grove:* Dido and Aeneas, accompanied by their court, are enjoying a day outdoors with a hunt and feast. As the skies suddenly cloud over and thunder is heard, the alarmed hunting party hastens back to town. Aeneas, however, is detained by the sorceress' messenger. It is a spirit, in the guise of Mercury, who announces that Jove himself commands Aeneas to leave Carthage and continue his journey that very night. Aeneas is devastated; he will obey the gods but deplors fate.

Act III Scene 1 - *The Harbour of Carthage:* Aeneas' ship is ready to set sail and the Sailor urges everyone aboard. The sorceress and her witches watch the preparations and are delighted that their plot has worked and Dido (Elissa) is ruined. They plan their next move, to storm the ship on the ocean.

Scene 2 - *The Palace:* Dido has been informed of Aeneas' planned departure and furiously dismisses Belinda's attempts to calm her. She confronts Aeneas over his unforgivable betrayal of their love. Aeneas offers to defy the gods and remain with

Dido, but she has been too deeply offended and sends him away, knowing full well that she will die once he departs. Left alone with Belinda, the broken-hearted Dido sings her lament as the chorus invites Cupids to watch over her tomb.

Cast:

Dido	Rachael Best-Babayaju (Act I & II) Miranda Robertson (Act III)
Belinda	Jemima Price (Act I) Clemmie Thompson (Act II & III)
Second Woman	Lucca Kelf
Aeneas	James Bennett (Act I & III) Cameron Eldridge (Act II)
Sorceress	Alexis Jagger
First Witch	Sophie Bainbridge (Act II) Elizabete Bele (Act III)
Second Witch	Emilia Gahan (Act II) Chiara Ponticos (Act III)
First Sailor	Oliver Mollett
Spirit	Elizabete Bele.

Chamber Choir:

Kathleen Archbold, Alexander Bradford, Florence Buckley, Caoimhe Cleary, Diane Comon, Joe Hyam, Imaan Kashim, Simeon Lord, Catherine McCardel, Sophia Membery, Isabella-Rose Nichols, Jonathan Quinton, George Richardson-Jones, Haolin Zhao

Orchestra:

Flora Clapham, Chloe Prins, Aidan Choi *violin I*
Amber Sun, Frankie Davies *violin II*
Sassan Bhanji, Nathan Agbesi *viola*
Juliette Giovacchini, Madelaine Napier, Haru Ogiwara *cello continuo*
Ketan Curtis *double bass*
Markus Sadler *harpsichord*
Matthew Prior, Dimity Shorrock, Isabella Mackie, Jude Carter *recorder*
Jordan Ashman *percussion*

Miranda Francis *producer*

Leandro Silvera *conductor*

Rebecca Austen-Brown, Jane Chapman, Juliette Giovacchini, Cameron Sinclair
orchestra tutors

Margaret Cameron, Joy Hill & Jean-Claude Ohms
vocal tutors

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Connor Stanford** *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 5 March 2022, 3pm
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



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|------|--|----------------|
| 3.00 | Piano Duo (Daniel Tong <i>tutor</i>)
Clara Sherratt <i>piano</i> Rhys Evans <i>violin</i>
Beethoven Sonata in D op12 no1 <i>i Allegro con brio</i> | 7' |
| 3.15 | Lucas Cunha (pupil of Katya Lebedeva)
Beethoven Sonata no6 in F Major op10 no2 <i>i Allegro</i>
Debussy Preludes Book 1 <i>Minstrels XII</i> | 5'
2' |
| 3.30 | Piano Trio (Daniel Tong <i>tutor</i>)
Joe Hyam <i>piano</i> Kim Mai Hua <i>violin</i> Madelaine Napier <i>piano</i>
Ravel Miroirs <i>iii Une barque sur l'océan</i> | 8' |
| 3.45 | Simeon Lord (pupil of Mornington Lockett) Sara Dhillon <i>piano</i>
Sonny Stitt <i>The Gypsy</i>
Kurt Weill Mack <i>The Knife</i>
Morgan Lewis <i>How High The Moon</i> | 3'
3'
3' |

4.00

- 4.15 Lorenzo Dore *violin* (pupil of Mona Kodama)
Vivaldi Violin Concerto in G minor op12 no1 ii *Allegro* 4.5'
- 4.30 Isabell Karlsson *violin* (pupil of Ani Schnarch)
Kabalevsky Improvisation op21 no1 4.5'
Sibelius The Spruce (*piano*) 4'
- 4.45 Katherine Jin Da Silva *violin* (pupil of Christopher Hirons)
Beriot Scene De Ballet op100 *Allegro Vivace* 10'
- 5.00 Beatrice Murray *violin* (pupil of Mona Kodama)
Bartok Romanian Dances 8'



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Royal Albert Hall

Sunday 6 March 2022

Classical Coffee Morning – Imaan Kashim, Elsa Rapisarda & Rocio Ortega Lopez

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring Imaan Kashim, Elsa Rapisarda & Rocio Ortega Lopez, accompanied by Maria Tarasewicz.



Programme

Elsa Rapisarda (viola)

Benjamin Britten (1913-1976) - Lachrymae op43 (15')

Clara Schumann (1819-1896) - Romance no1 op22 (3.5')

Imaan Kashim (violin)

César Franck (1822-1890) - Sonata in A major 4th mvt – Allegro poco mosso

Dmitri Shostakovich 91906-1975) - Prelude No.1 (arr. Tsiganov) - Moderato non troppo

Pablo de Sarasate (1844-1908) - Zigeunerweisen

Rocio Ortega Lopez (viola)

Franz Schubert (1797-1828) - Arpeggione Sonata D821 i Allegro moderato (7')

Cecil Forsyth (1870-1941) - Viola Concerto in G Minor i Appassionato – Moderato (10')

In association with the Royal College of Music

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!

The **Royal College of Music Junior Department** offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes. Some 350 students travel from all over the UK to attend the College each Saturday, and enjoy a wealth of performance opportunities including the BBC Proms as well as other regular appearances at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe, Cadogan Hall and London's Southbank Centre. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Harlem and Sacconi Quartets. In recent years, RCMJD chamber musicians have performed at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.

Royal College of Music – Imaan Kashim, Elsa Rapisarda & Rocio Ortega Lopez

Elsa Rapisarda was born in Milan but moved to London when she was 3 years old. She started the violin at age 7, and the viola at age 10 when she fell in love with its wonderful sound. Since 2018, she has been studying at the Purcell School and at the Royal College of Music Junior Department with Karen Bradley, and until 2020 also studied violin with Viktoria Grigoreva. Elsa has performed with chamber groups in venues across London such as the Southbank Center, St Martin in the Fields, St James' Piccadilly. More recently, she had lessons and played in masterclasses with renowned violists such as Hartmut Rohde, Nobuko Imai, Thomas Riebl and Tim Ridout.

Imaan Kashim studies at the RCMJD under the tutelage of Professor Viktoria Grigoreva. Her solo experience ranges from performing the Bach Double Violin Concerto with the Chineke! Junior Orchestra, to appearing alongside the National Youth Harp Orchestra of Great Britain. She was invited to perform at the Weill Recital Hall, Carnegie, by the American Festival of Fine Arts and to make her solo debut at the Royal Festival Hall as an LPO Junior Artist. Recently, Imaan appeared as a finalist in the Haslemere String Festival and Silk Street Sinfonia. She was highly commended in the RCM's Senior Recital Prize, Junior and Senior Concerto competitions, Gordon Turner and Marjorie Humby competitions, and partook in the international Andrea Postacchini competition. Imaan won the Lord Mayor of the City of London's Junior Musician Award, a Civic Award for Outstanding Achievement, the RCM's Vivienne Price Memorial Prize and the Duo Prize with her brother Jamaal. Imaan led the National Children's Orchestra's Main Orchestra after being a member for five years, the Surrey County Youth Orchestra, RCM's Sinfonia, and now leads their flagship Chamber Orchestra. She regularly records with the Chineke! Orchestra and was a member of the inaugural European Youth Orchestra RCO Young 2019. Invited back as an alumnus in 2021, she composed and conducted a work for their new cohort in an exciting premier. Committed to making classical music more accessible, Imaan directs a chamber orchestra as part of her organisation, Tutti, comprising members from the junior conservatoires. She hopes to unite members from Tutti and RCO Young together in a joint concert next year. Imaan has shared her musical ideas on BBC Radio 3, hosted an evening show on Scala Radio and was featured busking on social media by Classic FM.

Rocio Ortega Lopez is a 17 year old violist and violinist born in Spain in 2004. She is currently in Year 13 at the West London Free School Sixth Form. At the age of 7, Rocio began her violin studies at the Little Venice London Suzuki Group under Helena Massip's tuition. Later on, she moved to CYM (Centre for Young Musicians) aged 10, to continue her violin studies and commence her viola studies with Khac-Uyen Nguyen, before being offered a place at the Yehudi Menuhin Music School at the age of 13. From 2019 to this moment in time, she is under Sarah-Jane Bradley's viola tuition and Viktoria Grigoreva's violin tuition in the Royal College of Music Junior Department (RCMJD). At her young age, she has already performed at The Royal Albert Hall, Cadogan Hall, Royal Academy of Music, Royal College of Music, St. John's Smith Square, St. Stephen's Church and St. Mary's Church amongst many others. She has won multiple awards and trophies including the overall best Musician of the Year in Richmond Festival and Sevenoaks Festival in 2019, The Marson Cup, Miss Dixon Brown and Miss Robinson Cup and The Winfred Copperwheat Memorial Junior Viola Trophy at the 2016 Ealing Festival. Rocio wants to pursue a musical career and she is firmly determined to take her viola and violin skills as well as her musicality up to the most of her potential to achieve it.

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 7 March, 1.05pm

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Mozart	Flute Concerto in G major K313	28'
(1756–1791)	<i>i Allegro maestoso</i>	
	<i>ii Adagio ma non troppo</i>	
	<i>iii Rondo. Tempo di Menuetto</i>	

Caroline Wang flute

Mia Sin Hang Wong piano

Franck	Sonata for viola and piano in A major	15'
(1822–1890)	<i>i Allegretto ben Moderato</i>	
	<i>ii Allegro</i>	

Vanessa Hristova viola

Belinda Jones piano

Caroline Wang and Mia Sin Han Wong

Born in Guangzhou, flautist Caroline Wang is currently in her second year studying for a Bachelor of Music at the RCM with Susan Milan.

Caroline recently won the gold prize in the London Young Musicians Competition 2021 and first prize in the New York Golden Classical International Music Competition 2020. Alongside her achievements in competitions, she also performs regularly in orchestras and ensembles performances. She has performed in the UK, Germany, Italy, Czech Republic, Hong Kong and Mainland China, at many renowned performing venues.

Pianist Mia Wong is currently a second year Masters student studying at the RCM with Norma Fisher. Mia received a full scholarship from Hong Kong to support her studies and has won several competitions, including first prize gold award in the WPTA Finland International Piano Competition, and fourth place in the Kawai Asia Piano Competition.

Vanessa Hristova

Vanessa Hristova is currently studying for a Master of Performance at the RCM with Nathan Braude as an Elsie Gertrude Martin Scholar. She has participated in Young Euro Classic Berlin, Keshet Eilon String Summer Mastercourse, and International Music Academy Orpheus Vienna. She has performed at the Royal Albert Hall, Royal Festival Hall and Konzerthaus Berlin with conductors such as Vladimir Jurowski, Johannes Meisl, Maxim Vengerov, and Thomas Zehetmair. Vanessa has toured around Europe with string quartet Dobri Hristov and recorded for Bulgarian National Radio. She has performed Mozart's Sinfonia Concertante with the Varna Philharmonic Orchestra and the National School of Arts Orchestra. In 2021 Vanessa was selected for the ENO Evolve Scheme and also recorded in Abbey Road Studios with LGT Young Soloists. Recently she received a scholarship to attend IMS Prussia Cove. She is supported by the Munster Derek Butler Award, The Kathleen Trust and the Stephen Bell Trust. Vanessa has taken part in masterclasses with Maxim Rysanov, Alexander Zemtsov, Tatjana Masurenko, and Guy Braunstein.

UPCOMING EVENTS

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 7.30pm

Performance Hall

Repertoire to include:

Tippett Fanfare for Brass

Gipps Rhapsody in E flat op 23

Holst Terzetto

Gow Oboe Quintet

Oscar Ridout Canopy (world premiere)

Vaughan Williams String Quartet no 1 in G minor

In this final concert as part of our chamber series highlighting the music of Vaughan Williams and composers he influenced, we hope to transport you to the English countryside with with works by Ruth Gipps, Gustav Holst and Dorothy Gow.

Tickets: £5

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CHIAROSCURO QUARTET MASTERCLASS

Monday 7 March, 6pm

Performance Hall

Mozart (1756–1791)	String Quartet no 15 in D minor K421	33'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Menuetto and Trio. Allegro</i>	
	<i>iv Allegretto ma non troppo</i>	

Mira Marton violin
Clara Mezzanatto violin
Joanna Patrick viola
Ada Guarneri cello

Mendelssohn (1809–1847)	String Quartet no 2 in A minor op 13	30'
	<i>i Adagio - Allegro vivace</i>	
	<i>ii Adagio non lento</i>	
	<i>iii Intermezzo</i>	
	<i>iv Presto</i>	

Sofía Gómez Alberto violin
Isabella Todes violin
Joseph Lowe viola
Berniya Hamie cello

Haydn (1732–1809)	String Quartet op 76 no 3 'Emperor'	23'
	<i>i Allegro</i>	
	<i>ii Poco Adagio. Cantabile</i>	
	<i>iii Menuetto. Allegro</i>	
	<i>iv Presto</i>	

Gabriella Jones violin
Coco Inman violin
Ana Dunne-Sequi viola
Samuel Ng cello

Chiaroscuro Quartet

Formed in 2005, Chiaroscuro Quartet comprises violinists Alina Ibragimova and Pablo Hernán Benedí, violist Emilie Hörnlund and cellist Claire Thirion. Dubbed 'a trailblazer for the authentic performance of High Classical chamber music' in *Gramophone*, this international ensemble performs music of the Classical and early Romantic periods on gut strings and with historical bows. The quartet's unique sound – described in *The Observer* as 'a shock to the ears of the best kind' – is highly acclaimed by audiences and critics all over Europe.

Upcoming Events

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

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Programme details correct at time of going to print.



INTERNATIONAL WOMEN'S DAY: NEW PERSPECTIVES

Tuesday 8 March 2022, 7.30pm

Amaryllis Fleming Concert Hall

Timothy Lines conductor

Adam Lee clarinet

New Perspectives



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INTERNATIONAL WOMEN'S DAY: NEW PERSPECTIVES

Tuesday 8 March 2022, 7.30pm, Amaryllis Fleming Concert Hall

Timothy Lines conductor

Adam Lee clarinet

New Perspectives

Sofia Gubaidulina (b 1931)	Concordanza	12'
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Helen Grime (b 1981)	Clarinet Concerto <i>i With vigour</i> <i>ii Free and enigmatic</i> <i>iii Calmo</i>	16'
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INTERVAL

Alisa Zaika (b 2001)	Canvas (world premiere)	10'
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Rebecca Saunders (b 1967)	Stirrings	16'
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Sofia Gubaidulina	In the beginning there was rhythm	12'
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Celebrating International Women's Day, the RCM's contemporary music ensemble New Perspectives presents a range of works by prominent and up and coming female composers.

Sofia Gubaidulina's *Concordanza*, meaning concord, agreement and harmony, suggests a struggle between concordant elements. In this piece you can hear musical ideas that are homogeneous and discordant; contrasts of smoothness and irregularity. Ultimately these moments are all part of a greater unison. In her second piece of this programme Gubaidulina explores time through the use of percussion instruments in *In the beginning there was rhythm*.

RCM alumna and awarding winning composer Helen Grime's Clarinet Concerto was inspired by the poem *The Cracked Bell* by Charles Baudelaire. The character and interactive roles of the soloist and ensemble were motivated by the wintry, evocative atmosphere of the poem.

RCM composer Alisa Zaika was commissioned to write a piece especially for this concert. Alisa describes this work as 'experimentation with a "free" dodecaphonic technique, which is being mixed and juxtaposed with purely gestural or rhythmic material. It explores timbres and sonorities, structured into a sequence of different shapes and linear figures.'

Rebecca Saunders's compositions focus on the sculptural and spatial properties of organised sound. *Stirrings* is the third work in a series of quiet and fragile collage compositions (2006–2019). The nine musicians are dispersed throughout the performance space with their individual solo lines juxtaposed and fused together.

Timothy Lines

Timothy studied at the RCM with Michael Collins and now enjoys a varied career as a clarinettist. From 1999 to 2003 he was Principal Clarinet of the London Symphony Orchestra, becoming Chairman of the orchestra during his last year there. From 2004 to 2005 he was section leader clarinet of the City of Birmingham Symphony Orchestra. He plays regularly as a guest principal with orchestras such as the BBC Symphony, London Philharmonic and Scottish Chamber and with ensembles such as London Sinfonietta and the Knussen Chamber Ensemble. He is currently Principal Clarinet of the English Baroque Soloists and the Orchestre Revolutionnaire et Romantique, performing on period instruments and also of the London Mozart Players. He conducts termly concerts with the New Perspectives ensemble at the RCM, specialising in performing music by living composers. He has also conducted the RCM Chamber, Philharmonic and Symphony orchestras. He is clarinet coach for the National Youth Orchestra of Great Britain and took the role of Assistant Conductor with it during their Spring 2019 course. In 2016 he was appointed a Fellow of the RCM.

Adam Lee

Adam Lee is a clarinettist and composer studying at the RCM on the Master of Performance programme with Timothy Lines and Richard Hosford. Adam is a Leverhulme Arts Scholar, supported by the Leverhulme Trust. His undergraduate studies took place at the Royal Conservatoire of Scotland with John Cushing, Tim Orpen, Heather Nicol (bass clarinet) and Joe Pacewicz (E flat clarinet). In June 2021, he won the RCS Concerto Prize and will return to perform Nielsen's Clarinet Concerto and Crusell's Clarinet Concerto no 2 with the RCS Symphony Orchestra. Other achievements include distinction in the 2021 Tunbridge Wells International Music Competition, first prize in the CASSGB Clarinet Soloist Competition and The Principal's Prize for All Round Excellence in the School of Music at RCS. Adam recently won the RCM Concerto Competition. As a freelance clarinettist, Adam has worked with the BBC Scottish Symphony Orchestra, London Mozart Players, the Royal Scottish National Orchestra, where he is currently on trial for the Associate Principal Clarinet, and the Orchestra of Opera North, where he is on trial for Principal Clarinet. He has participated in sit-in schemes with the BBC SSO, Scottish Chamber Orchestra and Philharmonia. Adam was a Robertson Scholar from 2017–21. He is thankful for support from Dewar Arts Awards, Help Musicians, Cross Trust, CASSGB, Caird Trust and Hattori Foundation.

Alisa Zaika

Alisa Zaika is currently in her third year of an undergraduate degree at the RCM. She was educated in Kyiv, Ukraine. At the RCM she studies composition with Jonathan Cole. As a composer, Alisa explores various stylistic directions and experiments with possible ways of implementing them into a musical performance. She has worked with multiple professional and student ensembles in the past as well as performing her own music as a pianist.

New Perspectives

The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Mark-Anthony Turnage's *Twice Through the Heart* and Steve Reich's *New York Counterpoint*. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for their festival The Rest is Noise.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Flute

Carina Udriste (pic/alto)

Oboe

Jessica Vinson

Clarinet

Magdalenna Krstevska
Jasper Perry

Bassoon

Jamie King (contra)

Violin

Bronte Vlashi
Catherine Alsey

Viola

Sam Scheer

Cello

Johannes Bogaert

Bass

Phoebe Clarke

Horn

Devin Reddy

Trumpet

Joshua Cusworth

Trombone

Pau Hernandez Santamaria

Harp

Annest Davies

Piano

Iain Clarke

Percussion

Johan Smith
Toril Azzalini
Isaac Harari
Dan Kimberley
Milligan Coles Power
Juho Hwang
Charlie Payne

Personnel correct at the time of going to print.

Italics denote section principals.

RCM WIND ORCHESTRA AND CHAMBER CHOIR

Wednesday 23 March 2022, 6pm | Amaryllis Fleming Concert Hall

Natalie Murray-Beale conductor

Edward Jowle baritone

Niki Hung marimba

RCM Wind Orchestra

RCM Chamber Choir

Vaughan Williams *Five Mystical Songs*

Jon D Nelson *Les Amants de Pompeii* (world premiere)

Anian Wiedner *The Wave* (world premiere)

Thea Musgrave *Journey through a Japanese Landscape*

The RCM Wind Orchestra and Chamber Choir unite to perform Vaughan Williams's *Five Mystical Songs*, as part of the composer's 150th anniversary celebrations. This set of songs, with text by the 17th century metaphysical poet George Herbert, explores spiritual themes. Led by the baritone solo for the first four songs, the chorus is then released in the fifth and final song, *Antiphon*, a glorious hymn-like movement. To complement this work, the ensemble also performs two world premieres by RCM composers Jon D Nelson and Anian Wiedner.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL

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OF MUSIC

London

JUNIOR FELLOW SHOWCASE

Friday 11 March, 12.30pm

Museum Gallery

Ana Dunne-Sequi, The Carne Trust Junior Fellow

Schubert	Arpeggione Sonata	20'
(1797–1828)	<i>i Allegro moderato</i>	
	<i>ii Adagio</i>	
	<i>iii Allegretto</i>	

Ana Dunne-Sequi viola
Sofía Peciña Medina piano

Brahms	2 Gesänge für voice, viola and piano op 91	13'
(1833–1897)	<i>i Gestillte Sehnsucht</i>	
	<i>ii Geistliches Wiegenlied</i>	

Esmee Loughlin-Dickenson mezzo soprano
Ana Dunne-Sequi viola
Dominika Maszczyńska harpsichord

Mozart	Piano Quartet no 1 in G minor, K 478	26'
(1756–1791)	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Rondo</i>	

Hogarth Quartet
Gabriella Jones violin
Ana Dunne-Sequi viola
Samuel Ng baroque cello
Sofía Peciña Medina piano

Upcoming Events

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 7.30pm

Performance Hall

Repertoire to include:

Gipps Rhapsody in E flat op 23

Holst Terzetto

Gow Oboe Quintet

Oscar Ridout Canopy (world premiere)

Vaughan Williams String Quartet no 1 in G minor

In this final concert as part of our chamber series highlighting the music of Vaughan Williams and composers he influenced, we hope to transport you to the English countryside with works by Ruth Gipps, Gustav Holst and Dorothy Gow.

Tickets: £5

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music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at Emma.McCormack@rcm.ac.uk. Thank you.
www.rcm.ac.uk/legacies

ORGAN INTERLUDES

Friday 11 March, 6pm

Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Prelude and Fugue in E-flat major BWV 552 'St Anne'	16'
	<i>i</i> Prelude	
	<i>ii</i> Fugue	
Franck (1822–1890)	Prelude, Fugue, and Variation	11'
	<i>i</i> <i>Prélude. Andantino piacevole</i>	
	<i>ii</i> <i>Fugue. Allegretto ma non troppo</i>	
	<i>iii</i> <i>Variation. Tempo di Prélude</i>	
Reger (1873–1916)	Toccata and Fugue op 59	10'

Kelly Yeung organ

Kelly Yeung

Kelly Yeung is currently in her 4th year studying for a Bachelor of Music at the Royal College of Music with David Graham and Charlie Andrew. She also studies piano with Nigel Clayton.

Before moving to London, Kelly participated in various competitions on the electone (electric organ). She became national electone champion in 2017-2018 and represented Hong Kong in the Asia Pacific Electone Festival (APEF) in Singapore and Indonesia respectively.

During her studies, Kelly has participated in a masterclass with Thomas Trotter in 2018. She also gave an organ recital at Christchurch Chelsea in the same year with other RCM organ students. In 2021, she gave a recital in St Michael's Cornhill. Kelly will be giving a recital at Brentwood Cathedral in May.

Upcoming Events

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

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Performance Hall

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Gipps Rhapsody in E flat op 23

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Programme details correct at time of going to print.



RCM AT ST. MARY ABBOTS

Friday 11 March, 1.05pm

RCM AT ST. MARY ABBOTS

Friday 11 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

Poulenc	Sonata for violin and piano FP119	18'
(1899–1963)	<i>i Allegro con fuoco</i>	
	<i>ii Intermezzo</i>	
	<i>iii Presto tragico</i>	

Matilda Sacco violin

Dina Duisen piano

Rivier	Sonatine for Flute and Piano	10'
(1896–1987)	<i>i Allegro moderato</i>	
	<i>ii Lento affettuoso</i>	
	<i>iii Presto giocando</i>	

Ziqin Chen flute

Yuzhou Zhang piano

Mendelssohn	Prelude and Fugue in E minor op 35 no 1	10'
(1809–1847)	<i>i Prelude</i>	
	<i>ii Fugue</i>	

Jack Tyndale-Biscoe piano

R Schumann	Sonata for Violin and Piano no 2 in D minor op 121	12'
(1810–1856)	<i>i Zeimlich langsam - Lebhaft</i>	

Ugne Zuklyte violin

George Campbell piano

Matilda Sacco

Matilda Sacco is currently in her third year at the Royal College of Music, studying with Radu Blidar. Throughout the course of her studies, she has performed as a soloist, chamber musician and orchestral player, all of which she enjoys and believes are deeply interconnected. Outside of the RCM she is a keen orchestral musician and with youth orchestras has played at the Edinburgh International Festival, the BBC proms and most recently at the Verbier Festival. She hopes to have more experiences with international orchestras where musicians from many different backgrounds can meet and create something unique.

Ziqin Chen and Yuzhou Zhang

Flautist Ziqin Chen is currently studying for Master of Music at the RCM with Susan Milan, Adam Walker, and Kathleen Stevenson as a Leopold de Rothschild Scholar. She previously received a scholarship to study at Fujian Universities with Jianping Chen. Ziqin then completed a Master of Arts with Distinction at Trinity Laban Conservatoire of Music and Dance, studying with Margaret Campbell and Fiona Kelly. She was the winner of the Severino Gazzelloni International Flute competition in China in 2020.

Yuzhou has performed in venues across the UK and abroad, including in Wigmore hall, Meany Hall (USA) and Snape Maltings in a concert which was broadcast on BBC Radio Suffolk. He completed his undergraduate degree from the RCM studying with Jianing Kong and a Masters degree from the Royal Academy of Music with Tatiana Sarkissova, where he continues to study. Yuzhou has competed in numerous competitions, including being a prizewinner at the Jacques Samuel Piano Festival and Suffolk Festival of Performing Arts. He also won second prize in the Yamaha Piano Competition at Chetham's School of Music. Other prizes include first prize at the Emanuel Trophy Piano Competition and the Cleveland Institute of Music International Academy Piano Competition.

Jack Tyndale-Biscoe

Jack Tyndale-Biscoe is in his final year at the Royal College of Music, studying for a Master of Performance degree with Dina Parakhina. He has performed on numerous occasions in concert venues and halls across Europe, the United States and Australia with recent live performances and prizes including: a top prize at the Kings Peak International Music Competition (USA), St. James Church (Holland Park, London), Exhibition Road, (Knightsbridge, London), the Royal College of Music's Amaryllis Fleming Concert Hall and West Parry Room, St. Barnabas Church (Kensington), and featured live performances of Albéniz's *Iberia Book One* on WUSF Radio 89.7 FM, Classical Radio. In 2021, Jack Tyndale-Biscoe became a Talented Unlimited UK Artist. He is grateful for the support of Canan Maxton and Talent Unlimited UK in their promotion of London-based artists. During the 2022 season, Jack will be presenting/performing a unique programme at concert venues across London and recording his debut album entitled *The Divine Spark of Bach*.

Ugne Zuklyte and George Campbell

Violinist Ugne Liepa Zuklyte is currently in her second year at the RCM studying with Jan Repko. She made her concerto debut with the Lithuanian National Symphony Orchestra at the age of 12 under the baton of Dainius Pavilionis, performing Mendelssohn's *Violin Concerto in E minor*. She is a winner of numerous national and international violin competitions and has been awarded the Medal of Queen Morta.

George Campbell is currently in his second year at the RCM studying with Jianing Kong. He is particularly interested in the piano music of Nikolai Medtner. George also enjoys working with singers and has played piano for the musicals *Parade* and *The Threepenny Opera*, the latter with Kendal Community Theatre.

Ugne is an ABRSM Scholar and George is a Hilda Houssart Award Holder; both are supported by the Henry Wood Accommodation Trust.



ROYAL

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London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 12 March 2022, 3pm
Performance Hall

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- | | | |
|------|--|------|
| 3.00 | Piano Trio (Christina Lawrie <i>tutor</i>)
Anthony Zemsky <i>piano</i> John Pederson <i>violin</i> Tyrone Musngi <i>cello</i>
Beethoven Piano Trio in E flat major op1 no1 ii <i>Adagio Cantabile</i> | 8' |
| 3.15 | Kim Mai Hua <i>violin</i> (pupil of Emily Sun)
Lalo Symphonie Espagnole in D minor op21 i <i>Allegro non troppo</i> | 8.5' |
| 3.30 | Piano Duo (Daniel Tong <i>tutor</i>)
Jenna Liang & Ziwei Wang
Brahms Hungarian Dances Nos 1 & 2 | 5' |
| 3.45 | Harry Bennett <i>violin</i> (Jessie Grimes <i>tutor</i>)
Harry Bennett Ballad for Benny | 5' |
| 3.53 | Sophia Membery <i>piano</i> (pupil of Claudia Schurr)
Rachmaninov Prelude in G minor op23 no5 | 4' |

- 4.00 Piano Trio (Natasa Lipovsek *tutor*)
 Lucas Cunha *piano* Emma Purdy *violin* Raphael Herberg *cello*
 Chopin Trio op 8 *iii Adagio sostenuto* 5.5'
- 4.15 Matthea Zhao *piano* (pupil of Geoffrey Govier)
 Moszkowski Etincelles op36 no6 3'
 Chopin Mazurka in C sharp minor op63 no3 2.5'
 Schubert Impromptu in G flat op90 D999 no3 6'
- 4.30 Lachlan Edwards *violin* (pupil of Mark Messenger)
 Franz Strauss' Theme and Variations op13 11'
- 4.45 Piano Trio (Natasa Lipovsek *tutor*)
 Liana Tian *piano* Elsa Chung *violin* Daniel Jurado Hoshino *cello*
 Haydn Cello Concerto in C major *i Moderato* 10'
- 5.00 Zachary Lam *violin* (pupil of Juliet Hughes-Rees)
 Wieniawski Legende op 17 8'



Royal College of Music Junior Department,
 Prince Consort Road, London SW7 2BS
 +44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
 Ben Storey *Assistant Head of Junior Programmes*
 Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
 John Mitchell *Performance Manager*



R O Y A L

C O L L E G E

O F M U S I C

London

Junior Department
Spring Concert

Saturday 12 March 2022, 5.30pm
Amaryllis Fleming Concert Hall

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Symphonic Wind Orchestra
Bernstein
Shostakovich

Anthony Bailey *conductor*
Candide Overture *arr Grundman* 5'
Festive Overture *arr Hunsberger* 6.5'

Upper Voices
Jan Sandström
Cecilia McDowall

Joy Hill *conductor*
Sanctus 4'
Ave Maria 3'

String Orchestra
Peter Martin

Christopher Hirons *director*
Divertimento for Strings 7'
i Overture: Allegro con moto
ii Ballad: Andante iii Finale: Vivo

Saxophone Ensemble
Nigel Wood
Will Gregory

Sarah Markham *conductor*
Man-Mou 6.5'
Hoe Down 3.5'

Sinfonia

Robert Hodge *conductor*
Madeleine Murray *cello*
Winner of the 2020 Junior Concerto Prize

Alan Menken
Elgar
Arnold *arr. Palmer*

Beauty and the Beast Overture 3'
Cello Concerto in E Minor op85 *iv Finale* 10'
Hobson's Choice Suite 15'
i Overture and Shoe Ballet
ii Willie and Maggie (Theme and Variations 1)
iii Wedding Night iv Finale

Madeleine Murray began the cello aged 4 with Mary Walton and joined RCMJD to study with Michal Kaznowski when she was 10. As well as solo playing Madeleine enjoys chamber and orchestral music and is a member of the National Youth Orchestra of Great Britain for 2022. She has been fortunate to have masterclasses with Raphael Wallfisch, Natalie Clein, Colin Carr and Alexander Baillie. Madeleine won the Barbara Boissard Junior Concerto Competition in February 2020 just before the first lockdown and is absolutely delighted to finally having the opportunity to play her concerto movement with the Sinfonia.

Sinfonia

Haolin Zhao, Vivek Ramanan, Helena Gascoyne, Arabella Thornton, Helena Landis, Finn Kjaergaard, Elsa Chung, Katarina Calic, Jiwon Lee, Jodi-Faye Hunt, Catherine Bennett, Mayle Velasco, Richard Eichhorst, Chloe Zhou, Ivan Yurchenko *violin I*
Katherine Baker, Cyprian Beecroft, Annie-May Ong, Alexandra Vuilleumier, Yunus Eshekh-Alonso, Ansh Soni, Aurelia Walker, Michelle Wang, Miriam Grant, Almond Zhao, Elena Tomey, Ariel Harris, Tristan McCardel, Lixuan Wang *violin II*
Inga de Vegvar, Anabel Hannay, Tilly Haines, Adele Agwu-Kalu, Nathan Agbesi, Jessica Elliott, Shenxy Loong, Shivani Jansari *viola*
Matty Oxtoby, Bohan Zhang, Eva Gowen, Matteo Nacher Saltara, Jacqueline Yang, Isabella Song, Andrew Ah-Weng, Inez Karlsson, Tyrone Musngi, Amy Prins, Kalli Ziegler, Jamie Zweimueller, Euna Oh, Ludovico Wernig, Madeleine Murray *cello*
Lukas Hall, Wylan Man, Jameil Richards, Samuel-Adisa McDonald, Hewei Chen *double bass*
Amelie Sainsbury, Dimity Shorrock, Jude Carter, Kathleen Archbold *flute*
Emilia Gahan, Thomas Warner, Imogen Atkinson, Lucy Palfery *oboe*
Tess Leyland, Saskia Carter, Elliott Randall *clarinet*
Annabella May-Francis, Smeera Sachin *bassoon*
Ro Frederick, Polly Casey, Rachel Zhang, Leon Bricht *horn*
Lucy Butlin, Livia Bayley, Lucas Gebrehiwet, Eleanor McKenzie-Jones, Bronwen Roberts *trumpet*
Nye Bayley, Esme McPartland, Alex Holford, Ben Clarke *trombone* Connor Gingell *tuba*
Asher Saipe, Uma Kukreja, Tolga Mardin, Julie Scheuren, Joe Bate *timpani & percussion*
Jamaal Kashim, Claudia Membury, Emira Kangesan *harp*

Symphonic Wind Orchestra

Jude Carter, Cyrus Tahbaz, Hanhan Qu, Emma Pang, Daniella Tsekhanovych-Grimak *flute*
Thomas Warner, Lucy Palfery, Alex Pylypenko, Euna Oh *oboe*
Tess Leyland, Saskia Carter, Cecilia Committeri, Qaali Rothmaler *clarinet*
Rosemary Ball, Amy Curry, Simeon Lord, Arion Thompson, Kezia Colton *saxophone*
Annabella May-Francis, Smeera Sachin, Mehdi Uwehemu *bassoon*
Polly Casey, Niara Fell, Arthur Kay, Louis Pike *horn*
Lucy Butlin, Bronwen Roberts, Lucas Gebrehiwet, Oscar Lamb, Elara Jacobs *trumpet*
Maxine Chu, Alex Holford, Ben Clarke *trombone*
Tristan McCardel *tuba* Jasper Jones *double bass*
Uma Kukreja, Tolga Mardin, Asher Saipe *timpani & percussion*

Upper Voices

Mae Amin, Maxine Chu, Jessica Elliott, Niara Fell, Miriam Grant, Imogen Gray, Esme McPartland, Claudia Membery, Beatrice Murray, Madeleine Murray, Lucy Palfery, Hanhan Qu, Rosie Rodriguez-Vassiliou, Orla Scoggins, Clara Sherratt, Isabella Song, Isabel Woolf, Ka Men Yau

String Orchestra

Caia Harris, Mae Amin, Aidan Bhak, Jane Lee, Taylor Lai, Rosie Rodriguez-Vassiliou, Teresa Kiang, Ka Men Yau *violin I*

Beatrice Murray, Lucia Rapisarda Okamoto, Isabel Woolf, Celestine Korschelt, Imogen Gray, Kathryn Roberts, Derin Ilhan, Zachary Lam *violin II*

Shivani Jansari, Jessica Elliott, Shenxy Loong, Jackie He *viola*

Emily Elliott, Jazmine Lachos-Hernandez, Evelyn Yang, Nolan Asubiaro, Alma Silvera, Tomi Jimoh, Atticus Larard, Larry Jiang *cello*

Samuel-Adisa McDonald, Bonnie Shaw, Victoria Young, Qixan Han, Lucas Tao *double bass*

Saxophone Ensemble

Rosemary Ball, Kezia Colton, Amy Curry, Simeon Lord, Amelie Sainsbury, Arion Thompson



The RCM community will be presenting a **Concert for Ukraine** on 22 March 2022 in the Concert Hall. All ticket income raised from this event will go towards the Disasters Emergency Committee (DEC). The UK Government is matching pound-for-pound up to £25M of public donations to the DEC's Ukraine Humanitarian Appeal, doubling the impact of public donations, and ensuring charities working on the ground can deliver vital aid. We hope you will join us for this event. Please do help us spread the word and share the details with your friends and family. You can buy a ticket online here ...

<https://www.rcm.ac.uk/events/details/?id=2477784>. Alternatively, if you would like to book in person, please visit the RCM Box Office in the foyer between 1pm-4pm Monday-Friday or call 020 7591 4314.

Providing humanitarian support for families in Ukraine:

The **British Red Cross** has launched an appeal to help the Ukrainian Red Cross to provide food, medicine, clothing and shelter, as well as first aid training in bomb shelters and, in the last few days, 15,000 litres of drinking water to villages in eastern Ukraine. You can donate here: [The British Red Cross | Worldwide Humanitarian Charity](#)

The **UNHCR refugee agency** is funding emergency shelters, repairs for homes damaged by shelling, emergency cash assistance, psychological support and warm clothing. Unicef, the UN's children's charity, which is helping to ensure families have clean water and food and that child health and protection services continue.

You can donate here: [United Kingdom for UNHCR \(unrefugees.org.uk\)](https://unrefugees.org.uk)

Save the Children is providing cash assistance, food and other support to refugees crossing into Romanian and Lithuania, as well as in Ukraine itself.

Donate here: [Ukraine Appeal](#) | [Donate](#) | [Save the Children UK](#)

LUNCHTIME CONCERT

Monday 14 March, 1.05pm

Performance Hall

Josquin des Prez (c. 1450–1521)	Helas Madame	4'
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Josquin des Prez (c. 1450–1521)	La Mora	3'
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Hannah Parry recorder
Kate Bingham recorder
Larli Davies recorder

Caroline Shaw (b 1982)	Entr'acte	11'
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Fiora Quartet

Sofía Gómez Alberto violin | **Isabella Todes** violin | **Joseph Lowe** viola | **Berniya Hamie** cello

Brahms (1833–1897)	Piano Trio no 3 in C minor	8'
	<i>ii Presto non assai</i>	
	<i>iii Andante grazioso</i>	

Sharon Zhou violin
Alina Maries-Reim cello
Zvezdan Vojvodic piano

Janáček (1854–1928)	Mladi (Youth) suite for wind sextet	20'
	<i>i Allegro</i>	
	<i>ii Andante sostenuto</i>	
	<i>iii Vivace</i>	
	<i>iv Allegro animato</i>	

Hollie Tibbotts flute | **Alex Franklin** oboe | **Sydney Minor** clarinet | **Amelia Lawson** horn
Jamie King bassoon | **Connor Hargreaves** bass clarinet

Upcoming Events

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

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ROYAL
COLLEGE
OF MUSIC
London



HUMPERDINCK HANSEL AND GRETEL

MICHAEL ROSEWELL
CONDUCTOR

STEPHEN BARLOW
DIRECTOR

YANNIS THAVORIS
DESIGNER

RORY BEATON
LIGHTING DESIGNER

PJ MCEVOY
VIDEO DESIGNER

14 | 16 | 18 | 19 MARCH

7PM | BRITTEN THEATRE

A ROYAL COLLEGE OF MUSIC OPERA STUDIO PRODUCTION

CAST

	14 & 18 March	16 & 19 March
Gretel	Sofie Lund-Tonnesen	Charlotte Bowden
Hansel (Cover)	Emma Roberts Alexandria Moon	Annabel Kennedy Alexandria Moon
Mother (Cover)	Lylis O'Hara (plus 19 March) Madeline Boreham	Katrine Deleuran Strunk (16 March only) Madeline Boreham
Father (Cover)	Theo Perry Sam Hird	Dafydd Allen Sam Hird
Sandman (Cover)	Sofia Kirwan-Baez Emilia Utter	Sofia Kirwan-Baez Emilia Utter
Dew Fairy (Cover)	Clara Barbier Serrano Henna Mun	Clara Barbier Serrano Henna Mun
The Witch (Cover)	Michael Bell Chris Mosz	Michael Bell Chris Mosz
Chorus	Henna Mun, Emilia Utter, Grace O'Malley, Alexandria Moon, Madeline Boreham	

This production is made possible with the assistance of the Rudge Shipley Charitable Trust and The Hon Richard Lyttelton & Romilly Lyttelton.



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SYNOPSIS

Act 1 Late afternoon. Home.

Hansel and Gretel, children from a very poor family, are distracted from their chores – Gretel sings a nursery rhyme whilst Hansel is hungry and sulking. His sister tries to reassure him by reminding him of Father's belief that God will provide. Hansel is not convinced, and Gretel mocks his complaining and then reveals a secret – Mother has been given a jug of creamy milk to make rice pudding, Hansel's favourite. He cheers up and greedily tastes the milk. Gretel suggests they do their chores before Mother gets home, but the lazy Hansel mischievously gets Gretel to teach him a new dance instead, which becomes boisterous.

Mother returns to find her children out of control and reprimands them for neglecting their chores. In her anger, the jug of milk accidentally gets knocked to the floor. Mother orders the children off to find strawberries as a replacement supper. Exhausted and alone, Mother contemplates the family's poverty and sinks into despair.

Father is heard singing spiritedly in the distance. His jollity fails to impress his wife who tells him off for drinking. Father eventually reveals the reason for his cheer – he has had a profitable day selling his wares and produces a bag of precious groceries. Mother is relieved and they celebrate their windfall. Father asks after the children. Mother describes their misbehaviour and sending them out. Father is shocked and tells his wife that an evil woman lives beyond whom abducts and abuses children. Mother is mortified, and together the parents rush outside to find Hansel and Gretel.

Act 2 Evening. Outside.

Gretel is meandering through the wilderness singing another nursery rhyme. Hansel catches up with her and proudly produces a bag of strawberries. He places the floral wreath on Gretel's head, and they pretend she is the Queen of the Woods. The call of a cuckoo interrupts their charade, and they mistakenly eat all the strawberries whilst imitating a cuckoo eating its eggs. Gretel insists they look for more strawberries, but it quickly grows dark, and Hansel confesses he has lost the way. Gretel panics, especially, when she thinks she sees faces grinning at them in the distance. Hansel bravely calls out to see if anyone is there and Gretel becomes traumatised when a reply is heard. A solitary figure, scary yet benign, appears. The Sandman comforts Hansel and Gretel and gives them something to calm their nerves and make them drowsy.

INTERVAL

Act 3 The following morning. Outside/the Witch's house

The Dew Fairy arrives with the dawn to wake the children. Gretel stirs first and feels renewed and tells a sleepy-headed Hansel about her dream. Hansel reveals he has had the same dream.

Suddenly, a House of Confectionery appears. Hansel and Gretel can hardly believe their eyes and begin to pilfer from it. A voice from inside calls to them. They convince themselves that it is merely the wind and continue their eating. A strange lady – Rosina Leckermaul – arrives and tries to lure Hansel and Gretel inside with the promise of more treats. They are suspicious of her overly friendly manner and decide to escape. The Witch casts a spell on them so they cannot move. When the Witch goes to get some more food, Hansel tells his sister to stay alert and remember everything the Witch does.

The Witch returns and releases Gretel with another spell so that Gretel can prepare the oven. Whilst the Witch is preoccupied, Gretel repeats her spell, which she has memorised, to free Hansel. The Witch asks Gretel to check that the oven is at the right temperature. Gretel pretends she doesn't know how to do this and asks the Witch to demonstrate. As the Witch does so, Hansel creeps up behind her, and with his sister they push the Witch into the oven. Hansel and Gretel celebrate their victory and start to loot the house for treats.

The oven explodes and a group of catatonic souls emerge from the wreckage. They are all victims of the Witch and still trapped by her hex. Hansel repeats the same spell that Gretel used to free him to release them, and they thank Hansel and Gretel for saving them. Everyone celebrates the end of the Witch. Father and Mother appear and are relieved to be reunited with Hansel and Gretel.

DIRECTOR'S NOTE

I am thrilled to be making my debut at the Royal College of Music directing one of my favourite operas – *Hansel and Gretel*. When I first heard it over 30 years ago, I was instantly captivated; given that one of the themes of the opera is temptation, it is appropriate that so many people find this opera utterly irresistible.

Hansel and Gretel is perhaps the ultimate binary opera. It is, of course, based on the famous fairy tale about two siblings, written by two siblings (Jacob and Wilhelm Grimm), and then adapted into an opera by two siblings, composer Engelbert Humperdinck and his sister, librettist Adelheid Wette. Everything in this opera operates on two levels. For example, the story, is both fairy tale cute and yet psychologically disturbing with its raw subject matter of child abuse. And then there is Humperdinck's humdinger of a score (his first opera), which mashes up traditional German nursery rhymes and folk tunes with huge leitmotif lashings of Wagnerian homage so sophisticated that the first two people to conduct the opera were no less than Richard Strauss (Weimar) and Gustav Mahler (Hamburg). Humperdinck was very much a worshipper of Wagner, assisting him at Bayreuth for a couple of years whilst also tutoring Wagner's son, Siegfried. Humperdinck had a 'worshipper' of his very own here in the UK – the 1960s pop singer Arnold Dorsey who changed his name, on a whim, to... Engelbert Humperdinck!

As with many fairy tales there is a very clear split in *Hansel and Gretel* between good and evil, right and wrong, home and the outside world, and crucially what things appear to be and what in fact they really are. So it seemed appropriate for designer Yannis Tavoris and I (as we embark on our 21st opera together!) to set our production, performed in the original German, in a German city itself split in two physically, economically and politically, and whose reunification mirrors that of the parents with their children at the end of the story.

At the very heart of this opera lies a poignant love story – the love between a brother and sister and their shared rite of passage. Their 'double-act' is fully formed and fully explored, beginning as childish teenagers and ending as responsible, young adults. Amid their predictable petty squabbles there exists a huge bond of trust and support that connects and protects them. In the original story, the Brothers Grimm write how Hansel and Gretel go off into the woods 'hand in hand', and this image succinctly captures the enormity of that bond. They know, as their parents also discover, that they are stronger solving problems as a partnership than apart. As the late Stephen Sondheim reminds us in his meta fairy tale musical *Into the Woods* – "It Takes Two".

So let Yannis and I take you 'by the hand' into our new production of *Hansel and Gretel*. Along the way you will discover the brilliant young artists both on and under the stage who are on the cusp of exciting professional careers.

Stephen Barlow

PRODUCTION

For the Royal College of Music Opera Studio

Director of Opera

Michael Rosewell

Head of Vocal and Opera

Nick Sears

Deputy Head of Vocal and Opera

Audrey Hyland

Visiting Professor of Opera

Kiri Te Kanawa

Manager of Vocal and Opera

Ann Somerville

Opera Assistant

Isabella Young

Vocal Faculty Assistant

Olivia Grant

For the production

Conductor

Michael Rosewell

Director

Stephen Barlow

Designer

Yannis Thavoris

Lighting Designer

Rory Beaton

Video Designer

PJ McEvoy

Production Manager

Paul Tucker

Costume Supervisor

Laura Pearse

Hair and Makeup

Richard Muller

Stunt Advisor

Bret Yount

Head of Stage

Matthew Gorman

Lighting Programmer and Operator

Rachel Astall

Production Electrician

Dan Miller

Stage Manager

Sabrina Buck

Deputy Stage Manager

Emma Ryan

Assistant Stage Manager

Zoe Morgan

Set built by Basement 94

Props

Britten Theatre Workshop

Costume Assistants

Evelien Coleman

Chris Hayward

Phil Engleheart

Makeup Team (from the Iver Makeup Academy)

Halle Isobel

Caitlin Obeirne

Cosima Crowley-Roth

Louisa Collins

Surtitles

Judi Palmer

Surtitle Operators

Jess Edom-Carey

Emily Chapman

Répétiteurs

Joseph Ramadan

Leanne Singh-Levett

Alice Turner

German Language Coaches

Norbert Meyn

Hildburg Williams

Music Coaches

John Constable

Joyce Fieldsend

Lionel Friend

Tony Legge

Michael Lloyd

Caroline Dowdle

Peter Selwyn

Stuart Wild

Orchestra Coaches

Peter Sparks

(wind, brass & percussion)

Melissa Carstairs

(tutti strings)

Printing by LP Display

Royal College of Music Opera Orchestra

Violin I

Tayfun Bomboz

Jessica Meakin

Leslie Wilburn

Chu Zhou

Xiongyufan Miao

Zhi Hsuan Lim

Jessie To

Aries Chow

Violin II

Zea Hunt

Cristina Dimitrova

Shona Beecham

Minyao Huang

Miguel Suay Longas

Qintong Zhou

Viola

Joseph Lowe

Juan Marco Requena

Charis Morgan

Diego Bartolome

Rebecca Marr

Cello

Bertille Mas

Nina Rivas

Edward Mead

Astrid Munro

Double Bass

Sam Grade

James Francis

Flute

Doroti Vincler

Enya Bowe

Leah Hallinon

Oboe

Russel Coates

Alexander Franklin

Clarinet

Michelle Hromin

Sarah Jenkins

Rowan Jones

Bassoon

Alma Wilson

Joe Lyndley

Horn

Beatriz Vila

Amadea Dazeley-Gaist

Zachary Hayward

Lucas Boardman

Trumpet

Katie Bannister

Ruby Orłowska

Trombone

Rhodri Thomas

Ben Holford

Jose Teixeira

Tuba

Hanna Mbuya

Timpani

Joe Parks

Percussion

Guy Courtie

Kian Hsu

Harp

Ian Lim

For the Royal College of Music

Performance, Programming & Faculty Manager

Flo Ambrose

Concert and Venue Manager and Acting Orchestra Manager

Holly Thew

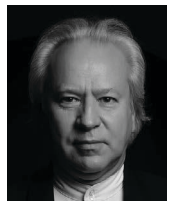
Orchestra Co-ordinator and Acting Orchestra Manager

Daniella Rossi

Orchestra and Concerts Co-ordinator

Grace Cattell

CREATIVE TEAM



Michael Rosewell
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and ENO. Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. He recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



Stephen Barlow
Director

Stephen was born and educated in Melbourne, Australia and began his career as a staff director at Glyndebourne Festival Opera and then with the Royal Opera House, Covent Garden. He has subsequently staged over 50 opera productions worldwide for many leading companies including The Metropolitan Opera, San Francisco Opera, Santa Fe Opera, Théâtre du Capitole, Toulouse, Wexford Festival Opera, Opera Theatre Saint Louis and Opéra de Monte Carlo.

His recent work includes *La Cenerentola* and *Il barbiere di Siviglia* (Grange Festival), *Roméo et Juliette* (Estonian National Opera), *Flight* (Scottish Opera), *Così fan tutte* (Central City Opera, Colorado), *Madama Butterfly* (Danish National Opera), *Rigoletto* (Lyric Opera, Chicago and Bucharest National Opera) and a new production of *The Phantom of the Opera* (Oslo and Athens).

Stephen has a longstanding relationship with Opera Holland Park where he has staged *Tosca*, *Hänsel und Gretel*, *Don Giovanni*, *Don Pasquale*, *La fanciulla del West*, *Cavalleria rusticana* and *Pagliacci*, *Flight*, *La bohème*, the European premiere of *Fantastic Mr Fox* and most recently *The Cunning Little Vixen*.

He is also a regular guest director at the Guildhall School of Music and Drama where he has staged operas by Poulenc, Massenet, Martinů, Debussy, Donizetti, Wolf-Ferrari and Haydn. For RAM he has staged *Die Zauberflöte*, *L'heure espagnole* and *Gianni Schicchi* and for British Youth Opera *La bohème*. His future plans include *Il barbiere di Siviglia* (Santa Fe) and *Mansfield Park* (RNCM).

Website: stephenbarlow.net



Yannis Thavoris
Designer

Yannis Thavoris graduated with a diploma in Architecture from the Aristotle University of Thessaloniki, Greece in 1995. He then obtained a Master of Arts in European Scenography at the Central Saint Martins College of Art and Design. He was the winner of the 1997 Linbury Prize for Stage Design.

His recent designs include: *L'heure espagnole* / *Gianni Schicchi* (Royal Academy of Music), *Viva la Diva* (Salzburger Landestheater), *Roméo et Juliette* (Estonian National Opera), *Hansel and Gretel* (Royal Northern College of Music and Grange Park Opera), *Orlando* (San Francisco Opera), *Roberto Devereux* (sets, Badisches Staatstheater Karlsruhe), *Otello* (Theater Magdeburg).

Also *Tosca* (Nederlandse Reisopera), *Cendrillon* (RNCM), *L'elisir d'amore* (Den Jyske Opera, Denmark), *A Midsummer Night's Dream* (Sibelius Academy, Helsinki), *La finta giardiniera* (Royal College of Music and Buxton Festival), *Alcina* (Royal Academy of Music), *Der fliegende Holländer* (Estonian National Opera); *Ariodante*, *The Lady from the Sea*, *Madama Butterfly* (Scottish Opera), *La donna del lago* (costumes, Royal Opera House), *Tosca* (Santa Fe Opera), *Rigoletto* (National Opera Bucharest), *La fanciulla del West*, *Cavalleria rusticana* / *Pagliacci*, *Don Giovanni*, *Káťa Kabanová*, *Tosca* (Opera Holland Park).

Future plans include: *Viva la Diva* (Buxton Festival)

Website: yannisthavoris.com



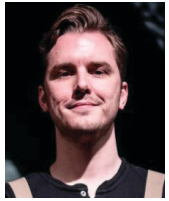
Rory Beaton
Lighting Designer

Rory is a freelance lighting designer working both in the UK and internationally. He has previously been

nominated for a Knight of Illumination Award for his work on *Così fan tutte* at Opera Holland Park. He is also a recipient of the Michael Northen Award, presented by the Association of Lighting Designers. Previously for the RCM he worked on *Le nozze di Figaro*.

Previous projects include: *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy* (The Royal Court); *Spike, Kiss Me Kate* (Watermill); *I Love You, You're Perfect, Now Change!* (London Coliseum/Broadway HD); *Lovely Ugly City* (Almeida); *Edward II* (Arts Theatre, Cambridge); *Macbeth*, *La bohème*, *Elizabeth I*, *Dido and Aeneas*, *Amadigi*, *Il Tabarro*, *Idomeneo*, *Jonas*, *The Golden Cockerel*, *Gianni Schicchi*, *Radamisto* (English Touring Opera); *60 Miles by Road or Rail* (Theatre Royal, Northampton); *Tumble Tuck* (King's Head); *The Blonde Bombshells of 1943*, *Summer Holiday*, *A Christmas Carol* (Pitlochry Festival Theatre); *How Love is Spelt* (Southwark); *A Christmas Carol* (Belgrade Coventry/Chipping Norton); *Little Women*, *L'amico Fritz*, *The Cunning Little Vixen*, *Così fan tutte*, *L'arlesiana*, *Manon Lescaut*, *Le nozze di Figaro* (Opera Holland Park); *70 Års Opera* (Danish National Opera); *Dubliners* (OTC Ireland); *Mysterious Bruises*, *Spring Awakening* (RADA); *Rigoletto*, *La scala di seta*, *Riders to the Sea*, *Il campanello*, *The Bear* (Wexford Festival Opera); *Betty Blue Eyes*, *L'incoronazione di Poppea* (Trinity Laban). Rory has also designed projects with Blenheim Palace and The British Library.

Website: rorybeaton.co.uk



PJ McEvoy
Video Designer

PJ is an award-nominated set, costume and video content designer, and holds a First Class Honours

degree in Professional Production Skills from Guildford School of Acting. PJ designed *Falsettos* at The Other Palace, for which he was nominated for a 2020 WhatsOnStage Award for Best Video Design.

Other credits include: *Persona* (as video designer, Riverside Studios); *Rapunzel* (UK Tour); *Intra Muros* (Park Theatre); *All in a Row* (Southwark Playhouse); *Fanatical* (Playground Theatre); *A Little Princess* (Royal Festival Hall); *One Minute, The Secret Garden* (Barn Theatre); *Doubt, A Parable* (Southwark Playhouse); *Outlaws to In-Laws* (King's Head); *Legally Blonde* (Alexandra Theatre); *The Dover Road* (Jermyn Street Theatre); *Some Girl(s)* (Park Theatre); *The Pillowman* (Aberdeen Arts Centre); *Alice in Wonderland* (Guildford Shakespeare Company); *Hatched 'n' Dispatched* (Park Theatre).

Credits for drama schools include: *The Wedding Singer*, *Cats*, *Legally Blonde*, *Nice Work If You Can Get It*, *Priscilla Queen of the Desert* (Arts Educational Schools London); *Sweet Charity* (Royal Northern College of Music); *Kipps*, *Crazy For You*, *Fanatical* (Mountview); *Spring Awakening*, *Goodnight Mister Tom* (British Theatre Academy).



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CAST



Sofie Lund-Tonnesen

Gretel

Danish soprano Sofie Lund-Tonnesen is studying on the Artist Diploma in Opera programme at the RCM with Rosa Mannion, as a Rosemary Mason & Palle Uhd Jepsen Scholar supported by the H F Music Award. Sofie completed her Masters degree at the Royal Danish Opera Academy where she appeared in several productions, including *Amadeus* at the Royal Theatre in Copenhagen. With a preference for contemporary repertoire, Sofie has performed music by Hans Werner Henze, Thomas Adès and the Danish composer Ib Nørholm. In 2022, Sofie will perform Waldvogel in *Siegfried* at Den Ny Opera, and Death in the world premiere of Louise Alenius' *The Manual* at the Royal Danish Opera.



Charlotte Bowden

Gretel

Charlotte is in her second year of studying at the RCM Opera Studio with Rosa Mannion. She is grateful to be supported as an H F Music Award Holder supported by the Martin Harris Scholarship, Drake Calleja Trust Scholar, Countess of Munster Musical Trust Award holder, and by the Sussex Opera and Ballet Society and the Josephine Baker Trust. Recent highlights include Susanna in *Le nozze di Figaro* for the Young Artist cast at Opera Holland Park and Pamina in *The Magic Flute* for the RCM Opera Studio. This summer, she will play Barbarina for Glyndebourne Festival, where she will also be a Jerwood Young Artist for the season.



Emma Roberts

Hansel

Emma Roberts attends the RCM International Opera Studio, and studies with Brindley Sherratt and Simon Lepper. A Stephen Catto Memorial Scholar, she is supported by the Countess of Munster Trust and the Josephine Baker Trust, and in 2021 was awarded the Mendelssohn Boise Scholarship. Recent operatic work includes: Orfeo (Gluck's *Orfeo ed Euridice*/Barefoot Opera), Zanetto (*Zanetto*/Barefoot Opera); and Third Lady (*Die Zauberflöte*/RCM Opera Studio). Emma has worked with conductors including Jonathan Willcocks, Timothy Lines, Martyn Brabbins and Jonathan Peter Kenny. Concert highlights include: mezzo solo in Prokofiev's *Alexander Nevsky* (RCM Symphony); Mark-Anthony Turnage's song cycle *Twice Through the Heart* (RCM New Perspectives); and Verdi Requiem (Leith Hill Musical Festival).



Annabel Kennedy

Hansel

Annabel Kennedy is a 25-year-old mezzo-soprano from Devon. As a Siow-Furniss Scholar, Annabel is supported by the Josephine Baker Trust, The Drake Calleja Trust, and the Munster Trust Award during her studies at the RCM Opera Studio. Annabel is currently studying with Amanda Roocroft, Michael Lloyd, Joyce Fieldsend and Simon Lepper. Last summer, Annabel performed as a Garsington Young Artist in the chorus for Strauss' *Der Rosenkavalier* and as Flora in Verdi's *La Traviata* for Nevill Holt Opera. Recently, she won Second Prize in Hurn Court Opera's Singer of the Year Competition, First Prize in the AESS Dame Patricia Routledge English Song Competition and First Prize in the RCM Concerto Competition.



Lylis O'Hara

Mother

Welsh soprano Lylis O'Hara joined the RCM Opera Studio in 2021, and is a current Huawei Scholar supported by the Basil Coleman Opera Award. She graduated from the Royal Academy of Music with First Class Honours in 2019. As an undergraduate, she was a recipient of the John Lobb Trust Award and the Olive Brown Bursary. Lylis continued to study at the Academy for her Master of Arts in Performance, in which she attained a distinction. During her studies, Lylis was a member of the Academy Song Circle and the Academy Voices. In 2020, she was recipient of The Douglas Samuel and Birdie Matthew's Award and The Eldee Scholarship.



Katrine Deleuran Strunk

Mother

Danish soprano Katrine Deleuran Strunk is a postgraduate student and a Spiller Award Holder at the Royal College of Music, studying with Rosa Mannion and Caroline Dowdle. Ms Deleuran Strunk holds two Bachelors degrees, one from the Royal Danish Academy of Music, where she was under the tutelage of Helene Gjerris, and one from the University of Copenhagen in Musicology with an elective in Gender Studies. Katrine sang her Danish debut last year as a Søholm Opera Young Artist in the role of Nedda (*Pagliacci*) and looks forward to graduating in 2022 and starting her career as a professional opera singer.



Theo Perry
Father

Baritone Theo Perry studies at the RCM Opera Studio with Russell Smythe, where he is a Victor and Lilian Hochhauser Scholar, supported by the Henry Wood Accommodation Trust. In November 2021, he sang Papageno in RCM's production of *The Magic Flute*. In 2020, he graduated from the Masters course at Trinity Laban, winning the Gold Medal and Paul Simm opera award. He has participated in masterclasses with Joyce El-Khoury (RCM), Roderick Williams (Blackheath Halls) and Thomas Quasthoff (Wigmore Hall). Recent roles include Aeneas (*Dido & Aeneas*, Hurn Court Opera), Junius (*The Rape of Lucretia*, Opera Asteria) and Belcore (*The Elixir of Love*, King's Head Theatre/Opera'r Ddraig).



Dafydd Allen
Father

Baritone Dafydd Allen is a postgraduate student at the Royal College of Music studying with Brindley Sherratt. He is a Cuthbert Smith Scholar and supported by the Ryan Davies Memorial Fund. He is a frequent prize winner in the Urdd Eisteddfod and National Eisteddfod of Wales. Dafydd has recently played the role of Masetto in *Don Giovanni* for OPRA Cymru, the Speaker in *The Magic Flute* in the RCM Opera Studio's autumn 2021 production, and the role of William Minnock in the world premiere of *Madeleine* by David Hackbridge Johnson with Surrey Opera.



Sofia Kirwan-Baez
Sandman

Anglo-Venezuelan soprano Sofia Kirwan-Baez is currently a Huffner Scholar at the Royal College of Music. She began her vocal tuition at the age of 16 in France. Since then, operatic roles have included Elle (*La voix humaine*), Adina (*L'elisir d'amore*), Venus (*La Dafne*), Papagena (*The Magic Flute*), Juno (*The Fairy Queen*), Cis (*Albert Herring*) and creations by Marco Galvani and Toby Young. Other solo work comprises Mahler's Fourth Symphony, Handel's *Messiah*, Britten's *Rejoice in the Lamb*, and Vivaldi's *Gloria*. Sofia holds a Bachelors degree in music from St John's College, Oxford. Rotary International supported her Masters at the Royal Welsh College of Music and Drama.



Clara Barbier Serrano
Dew Fairy

French soprano Clara Barbier Serrano is studying at the RCM Opera Studio with Alison Wells. She is the first recipient of the Andrea Bocelli Foundation Community Jameel Scholarship. During her Bachelors degree at the Hochschule für Musik Leipzig, Clara sang recitals around Germany and the Netherlands. Her operatic roles include First Knabe (*Die Zauberflöte*) and The Dew Fairy (*Hansel and Gretel*) with Leipzig Opera, Papagena with Verbier Festival Academy, and Rodelinda and Queen of the Night at the RCM. Clara has shared the stage with Andrea Bocelli on several occasions. She has premiered several contemporary works, and is part of the interdisciplinary artists company Juliette Rahon & Co.



Michael Bell
The Witch

Tenor Michael Bell is currently studying at the RCM with Russell Smythe, having previously held a choral scholarship at St John's College, Cambridge. Michael is a Musicians' Company Young Artist, and his studies are generously supported by the Irene Hanson Scholarship. He has a wide concert repertoire and has evangelised Bach's *St John Passion* and *Christmas Oratorio*. Michael's operatic roles have included Tamino (*The Magic Flute*), Nemorino (*L'elisir d'amore*) and the Madwoman in the Moscow premiere of Britten's *Curlew River*. Upcoming engagements of note include Bach, Finzi and MacMillan at the St Endellion Easter Festival, and 'der Sänger' in Schreker's *Flammen* with the Lithuania State Orchestra.



Alexandria Moon
Hansel (Cover)/Chorus

Mezzo-soprano Alexandria Moon is in her final year of the undergraduate course at the RCM, supported by the Big Give Scholarship and the Josephine Baker Trust. She studies with Janis Kelly and Simon Lepper. Most recently, Alexandria placed second in the RCM's 2021 Brooks-van der Pump English Song Competition and participated in a masterclass with Dame Sarah Connolly DBE. This year Alexandria will make her principal operatic role debut as the Older Woman in the RCM Opera Studio production of Jonathan Dove's *Flight*. She made her professional stage debut in 2019 at the Theatre Royal Stratford East in ENO's production of Britten's Noye's *Fludde*, which won an Olivier Award.



Madeline Boreham
Mother (Cover)/Chorus

Madeline Boreham is a fourth-year undergraduate studying at the Royal College of Music, where she is an RCM Award Holder. She is currently under the tutelage of Patricia Rozario OBE and Simon Lepper. In 2019, Madeline received Third Prize in the RCM's Brooks-van der Pump English Song Competition. In this same year, Madeline made her English National Opera debut as 'Gossip' in Britten's *Noyes Fludde* with Theatre Royal Stratford East. This production subsequently went on to win an Olivier Award. Madeline recently performed as part of the chorus in the RCM's *The Magic Flute*. She looks forward to continuing her studies at the RCM for her postgraduate.



Sam Hird
Father (Cover)

Sam studies at the Royal College of Music as an RCM Award Holder under the tutelage of baritone Peter Savidge. Previous engagements include songs by George Butterworth at the Edinburgh Festival Fringe, Jason in Helen Madden's opera *Medea Maria* at York Theatre Royal, Anthony in Sondheim's *Sweeney Todd* at 41 Monkgate, York, and Maquerelle in John Marston's *The Malcontent* in the Sam Wanamaker Playhouse at Shakespeare's Globe in London. Most recently, he performed in the chorus for Opera Rara's *Zingari* by Leoncavallo at the Cadogan Hall with the Royal Philharmonic Orchestra, conducted by Carlo Rizzi.



Emilia Utter
Sandman (Cover)/Chorus

Swedish soprano Emilia Utter is the Toeman Weinberger Opera Scholar at the Royal College of Music and will be graduating with her Master of Performance in July. She made her debut at the Swedish Royal Opera in 2016 in Debussy's *Pelléas et Mélisande* directed by Keith Warner. Since then, she has been requested to sing for many different projects, involving singing in some of the finest venues for classical music in Stockholm. This spring, she will be following up her pre-Covid London debut at the Victoria and Albert Museum with her own production, *A Murder at the Opera*.



Henna Mun
Dew Fairy (Cover)/Chorus

Born in Japan and raised in Canada, Henna Mun (soprano) is a first-year Masters student at the Royal College of Music and is a Midori Nishiura Scholar. She studies with Dinah Harris and Caroline Dowdle. This season, Henna will be playing Adina (*L'elisir d'amore*) in RCM Opera Scenes. Additionally, she was the soprano soloist for Brahms' Ein Deutsches Requiem with the RCM Symphony Orchestra. In 2021, Henna graduated from the Schulich School of Music of McGill University, Montreal with a BMus Performance (Voice) degree with an Outstanding Achievement in Voice Award. She has previously studied under Cynthia Hoffmann and Dominique Labelle.



Chris Mosz
The Witch (Cover)

Chris Mosz is a tenor from Tulsa, Oklahoma, USA. He started performing in operas when he was just 11 years old. Chris is in his final year of studies at the Royal College of Music, where he is an RCM Scholar. He has recently played the roles of Mattea Borsa in *Rigoletto*, Damon in *Acis and Galatea*, and the Young Collector in *A Streetcar Named Desire*. During the 2020/21 season he was a Flittrup Resident Artist with Tulsa Opera, and previously was a part of the Central City Opera's seasons two years in a row. Chris will be playing the role of Ernesto in *Don Pasquale* with Hurn Court Opera in the spring.



Grace O'Malley
Chorus

Grace O'Malley is a second-year postgraduate soprano, having also completed her undergraduate degree at the RCM. Grace is a Derek Butler Scholar and receiver of the James Toland Vocal Arts Director award, studying with Peter Savidge. Roles in Opera Scenes at the RCM include Alcina and Morgana from Handel's *Alcina*, and Marenka from Smetana's *The Bartered Bride*. In October 2019, she was the soloist in Lili Boulanger's *Hymne au Soleil*, conducted by Natalie Murray Beale. At the Grange Festival 2022 Summer season, Grace will be performing in the chorus of Gilbert and Sullivan's *The Yeoman of the Guard* and covering second and third apparition in Verdi's *Macbeth*.

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LUNCHTIME CONCERT

Tuesday 15 March, 1.05pm

Performance Studio

Brahms	2 Rhapsodies op 79	15'
(1833–1897)	<i>i Agitato</i>	
	<i>ii Molto passionato, ma non troppo allegro</i>	

Hilary Yip piano (BMus2)

Granados	Goyescas op 11	9'
(1867–1916)	<i>v Balada: El Amor y La Muerte</i>	

Arthur Di Francesco piano (BMus4)

Mendelssohn	Piano Trio no 1 in D minor	10'
(1809–1847)	<i>i Molto allegro ed agitato</i>	

Beethoven	Piano Trio in D minor op 70 no 1	10'
(1770–1827)	<i>i Allegro vivace e con brio</i>	

Vicky Chan violin (BMus3)

Jiwon Lee cello (BMus2)

Hao-Chen Yu piano (BMus3)

Upcoming Events

CHAMBER ESSENTIALS: LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 7.30pm

Performance Hall

Repertoire to include:

Gipps Rhapsody in E flat op 23

Holst Terzetto

Gow Oboe Quintet

Oscar Ridout Canopy (world premiere)

Vaughan Williams String Quartet no 1 in G minor

In this final concert as part of our chamber series highlighting the music of Vaughan Williams and composers he influenced, we hope to transport you to the English countryside with works by Ruth Gipps, Gustav Holst and Dorothy Gow.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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DAS JAHR: A YEAR IN MUSIC

Wednesday 16 March, 1.05pm

Performance Hall

DAS JAHR: A YEAR IN MUSIC

F Mendelssohn
(1805–1847)

Das Jahr

50'

- i* *January*
- ii* *February*
- iii* *March*
- iv* *April*
- v* *May*
- vi* *June*
- vii* *July*
- viii* *August*
- ix* *September*
- x* *October*
- xi* *November*
- xii* *December*
- xiii* *Postlude*

Hannah-Elizabeth Teoh piano

Hannah-Elizabeth Teoh

Current artist-in-residence at the National Liberal Club, Hannah-Elizabeth Teoh is studying for a Master of Performance in the RCM. She previously studied at the Royal Academy of Music as a scholarship holder. She then moved to Paris to continue studies at the École Normale de Musique de Paris. Hannah-Elizabeth has recorded with the New Zealand Symphony Orchestra and performed extensively around New Zealand, the UK and Europe. Inspired by extra-musical disciplines, she recently completed a master's degree in Philosophy before beginning her second Master's at the College.

Das Jahr

Although acknowledged as a talent at least equal to her famous brother Felix, the Mendelssohn family discouraged Fanny from pursuing music professionally; once married, it was made clear that Fanny would devote herself to family life. Happily however, Fanny's husband, the painter Wilhelm Hensel, actually encouraged her to continue composing. In 1841, Fanny presented Wilhelm with a very special Christmas gift: the manuscript of '*Das Jahr*'. Fanny had described this composition as 'another small work that's giving me much fun, namely a series of 12 piano pieces meant to depict the months'. Touchingly, Fanny left room at the beginning

of each piece on the manuscript for Wilhelm to add his own charming vignettes – many of which were to feature Fanny's own likeness.

The movements of 'Das Jahr' are colourful character pieces, evoking concrete scenes and images which are suggested by the quotations preceding each one:

January

Can you again foresee, o soul,
The soft, sweet songs of spring?
Behold, all around, the fallow trees!
Ah, there were lovely dreams.
– From *Im Herbste* by Johann Ludwig Uhland

March

Do you muffled bells already
Proclaim the first solemn hour of Easter?
– From Goethe's *Faust*

May

Now the farthest, deepest valley is in bloom.
– From *Frühlingsglaube* by Johann Ludwig Uhland

July

The meadows thirst
For livening dew; people are languishing.
– From "Der Abend" by Friedrich Schiller

September

Flow, flow, dear river;
I shall never be happy.
– From *An dem Mond* by Goethe

February

Think not that you are within German borders;
A bright festival of devils', fools', and deaths' dances
Awaits you.
– From *Faust* by Johann Wolfgang von Goethe

April

The sunshine cheated us
With mild, false light
– From *März* by Goethe

June

Do I hear rustlings, do I hear songs,
Do I hear the sweet lament of love?
– From Goethe's *Faust*

August

Bright with color
Upon the sheaves
Lies the garland.
– From *Das Lied von der Glocke* by Friedrich Schiller

October

In the forest, the green forest,
There is a merry sound.
– From *Die Spielleute* by Joseph von Eichendorff

November

The trees are already rustling
as though it is winter,
The dreams of life are fleeing away,
A song of sorrow sounds
Through hill and woodland.
– From *Trauer* by Ludwig Tieck

Postlude

The old year now hath passed away;
We thank Thee, O our God, today
That Thou hast kept us through the year
When danger and distress were near.
– From *Das alte Jahr vergangen ist*,
by Johann Steuerlein

December

From heaven high, I come to you.
– From a hymn by Martin Luther

After her death, Fanny Hensel's work was neglected by performers and scholars, and *Das Jahr* was forgotten until the late 1980's. Only recently has this piece been subject to growing appreciation, and it brings me great pleasure to be a part of this!

- Hannah-Elizabeth Teoh



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THE LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 7.30pm

Performance Hall

THE LEGACY OF VAUGHAN WILLIAMS III

Wednesday 16 March, 7.30pm, Performance Hall

R Gipps Rhapsody in E flat op 23 11'
(1921–1999)

Liam Forster clarinet (MPerf2)

Catherine Alsey violin (BMus2)

Natasha Sutanto violin (BMus3)

Sam Scheer viola (BMus3)

Sam Weinstein cello (MMus1)

Holst Terzetto 10'
(1874–1934) *i Allegretto*
ii Un poco vivace

Carina Udriste flute (MPerf1)

Federico Allegro oboe (MPerf1)

Ji Eun Park viola (ArtDip)

D Gow Oboe Quintet 14'
(1893–1982)

Sasha Puller oboe (BMus3)

Elizaveta Saul violin (MPerf2)

Birgit Born violin (BMus4)

Hattie Quick viola (BMus2)

Clare Juan cello (BMus3)

Oscar Ridout Canopy (world premiere) 15'
(b 1998)

Elliott Bougant violin (BMus4)

Clelia Le Bret cello (BMus3)

Thibault Maurin piano (MPerf1)

Interval

Vaughan Williams	String Quartet no 1 in G minor	31'
(1872–1958)	i <i>Allegro moderato</i>	
	ii <i>Minuet and Trio</i>	
	iii <i>Romance</i>	
	iv <i>Finale</i>	

Natasha Humphries violin (BMus4)

Katie Mazur violin (BMus4)

Toby Warr viola (BMus4)

Iza Stefanska cello (BMus4)

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, Royal College of Music alumnus and professor, Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout this season RCM musicians celebrate and explore several of his symphonic masterpieces and chamber works. In this final concert as part of the series, RCM musicians we present one of Vaughan Williams' well-known works from the chamber music repertoire, his String Quartet no 1 in G minor alongside a selection of pieces by his students and contemporaries.

Ruth Gipps was a conductor, composer and oboist who studied with Ralph Vaughan Williams at the Royal College of Music during the late 1930s. Composed in 1942, Gipps' Rhapsody for Clarinet and String Quartet is one of her best-loved chamber works. Composed in one extended movement, this pastoral work is full of harmonic and melodic delights. The mood of the rhapsody changes subtly as the melody is passed through the ensemble, mimicking and dancing around the melody of the clarinet.

Gustav Holst is not known for writing a vast catalogue of music for chamber ensemble but his *Terzetto* for flute, oboe and viola is a musical gem to be discovered. The work which consists of two short movements was written in 1925 and is notable for its simultaneous use of three different keys in each instrument voice. The first movement is somewhat lyrical while the second almost resembles a scherzo.

Dorothy Gow never quite enjoyed the same success as her colleagues, she was widely admired by her contemporaries. Her oboe quintet was written in 1936 and like Gipps' work is in one movement with four well-defined sections. Although

Gow was a student of Vaughan Williams, her work was heavily influenced by the Second Viennese School and her time studying with Egon Wellesz in Vienna. The piece uses a tone row set out by the solo oboe after the opening string chord and you should listen out for the string canon in the andante tranquillo.

Describing his new work, Oscar Ridout remarks that "Canopy here is meant in both an ecological and an architectural sense. I imagine both the organic, composite, habitable stratum of life above ground in dense forest and an elegant, engineered but ultimately frivolous structure; both are simultaneously projected in the space high above us."

In 1908, Vaughan Williams left the country to study in Paris with Maurice Ravel. The three months that Vaughan Williams spent with Ravel made a significant impact on the footprint of Englishness of his music. Vaughan Williams' String Quartet No 1 was written shortly afterwards. The piece is set out in four movements each with a distinctly different character.



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RCM SYMPHONY ORCHESTRA

Thursday 17 March 2022, 6pm

Amaryllis Fleming Concert Hall

Martin André conductor

RCM Symphony Orchestra



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PLEASE WEAR YOUR MASK, THANK YOU

RCM SYMPHONY ORCHESTRA

Thursday 17 March 2022, 6pm | Amaryllis Fleming Concert Hall

Martin André conductor
RCM Symphony Orchestra

Rachmaninov (1873–1943)	Symphony no 3 in A minor op 44	42'
	<i>i Lento - Allegro moderato</i>	
	<i>ii Adagio ma non troppo</i>	
	<i>iii Allegro</i>	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sir Antonio Pappano, Bernard Haitink, Thomas Zehetmair, John Wilson, Vasily Petrenko and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Regular visitor to the RCM Martin André returns to conduct the RCM Symphony Orchestra in Rachmaninov's third and final symphony.

The Russian revolution had a huge impact on Rachmaninov's career. He supported the fall of the Romanov dynasty, but by the autumn of 1917 the country was in crisis; there were strikes, living conditions were grim, and musical life was spasmodic. For Rachmaninov the situation in his homeland eventually became unbearable, and so, in December 1917 he and his family left Russia, never to return. Some years later in the summer of 1935, he began work on a third symphony, having written the first two when in Russia. He only completed two movements before his work as a concert pianist took over all his time. He returned to the symphony in 1936 while staying at his villa near Lucerne. The Symphony received mixed reviews at the time as it displayed a marked stylistic contrast to his earlier overly romantic works. Despite this, Rachmaninov firmly believed it was one of his best works, and it is now a regular feature in orchestral programmes around the world.

Martin André

Martin André enjoys working internationally in the opera house and the concert hall. He is the co-founder and director of the Islington Festival of Music and Art, which had its inaugural festival in July 2021. After learning violin and piano at the Yehudi Menuhin School, Martin studied music at Cambridge University. He made his professional debut conducting *Aida* for Welsh National Opera in 1982. Martin has conducted for all the major British opera companies, including Verdi's *Un Ballo in maschera* (Royal Opera House), Matthus' *Cornets* Christoph Rilke (UK premiere, Glyndebourne Touring Opera), Léhar, Mozart and Janáček (Scottish Opera), and John Buller's *Bakxai* (world premiere, English National Opera). In 1986 he began conducting operas in the international arena, starting with Janáček's *From the House of the Dead* (Vancouver Opera).

In the symphonic world he has enjoyed long relationships with Limburgs Symfonie Orkest (Holland), Orquestra Sinfónica do Porto Casa da Música (Portugal), Collegium Musicum Bergen (Norway) and Orquestra Clássica da Madeira (Portugal). Martin is closely associated with the RCM where he is a Fellow and created the four year orchestra repertoire training programme. Martin also created the National Youth Orchestra of Portugal, Momentum Perpetuum. From 2010 until 2013, he was Artistic Director of Teatro Nacional de São Carlos, Lisbon, and Chief Executive of the National Opera Company and the National Symphony Orchestra. There, he conducted a trilogy of Verdi's *La traviata*, *Il trovatore* and *Rigoletto*. He also conducted a cycle of the complete Mozart symphonies. Martin continues to enjoy a close association with Portugal, making frequent visits to the orchestras in Porto and Funchal, Madeira.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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RCM WIND ORCHESTRA AND CHAMBER CHOIR

Wednesday 23 March 2022, 6pm | Amaryllis Fleming Concert Hall

Natalie Murray-Beale conductor

Edward Jowle baritone

Niki Hung marimba

RCM Wind Orchestra

RCM Chamber Choir

Vaughan Williams *Five Mystical Songs*

Jon D Nelson *Les Amants de Pompeii* (world premiere)

Anian Wiedner *The Wave* (world premiere)

Thea Musgrave *Journey through a Japanese Landscape*

The RCM Wind Orchestra and Chamber Choir unite to perform Vaughan Williams's *Five Mystical Songs*, as part of the composer's 150th anniversary celebrations. This set of songs, with text by the 17th century metaphysical poet George Herbert, explores spiritual themes. Led by the baritone solo for the first four songs, the chorus is then released in the fifth and final song, *Antiphon*, a glorious hymn-like movement. To complement this work, the ensemble also performs two world premieres by RCM composers Jon D Nelson and Anian Wiedner.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

MUSEUM CONCERTS

Friday 18 March, 12.30pm

Museum Gallery

Telemann (1681–1767)	Oboe Sonata in G minor, TWV 41:G6	13'
	<i>i Largo</i>	
	<i>ii Presto - Tempo giusto presto</i>	

Joel Dixon oboe
Hilary Yip harpsichord

Dall'Abaco (1675–1742)	Caprice no 6	2'
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JS Bach (1685–1750)	Cello suite no 1 BWV1007	7'
	<i>ii Allemande</i>	
	<i>iii Courante</i>	
	<i>iv Sarabande</i>	

Popper (1843–1913)	Etudes for cello op 73	2'
	<i>i no 1 in C major. Allegro molto moderato</i>	

Pablo Tejedor Gutierrez baroque cello

Quantz (1697–1773)	Trio Sonata for recorder, flute and continuo in C major	11'
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Telemann (1681–1767)	Trio for flute, violin and continuo in E major (Essercizii musici) TWV42:E4	8'
	<i>i Soave</i>	
	<i>ii Presto</i>	
	<i>iii Andante</i>	
	<i>iv Scherzando</i>	

Aimée Taylor historical flute | **Hannah Parry** recorder | **Ettore Marchi** lute
Pablo Tejedor Gutierrez baroque cello

Upcoming Events

ARTIST DIPLOMA SHOWCASE

Wednesday 23 March, 6pm

Performance Hall

Repertoire to include:

Prokofiev Piano Sonata no 8 in B flat major op 84 'War Sonata 3'

Stephen Goss Motherlands

Liszt Grandes etudes de Paganini no 3 and 6

Tickets: Pay what you can

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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Programme details correct at time of going to print.

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RCM AT ST. MARY ABBOTS

Friday 18 March, 1.05pm

RCM AT ST. MARY ABBOTS

Friday 18 March, 1.05pm

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Haydn	Piano Sonata in C major Hob 16:50	16'
(1732–1809)	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Allegro molto</i>	

Yinzi Cao piano

Beethoven	String Quartet no 10 in E flat major op 74 'Harp'	28'
(1770–1827)	<i>i Poco Adagio – Allegro</i>	
	<i>ii Adagio ma non troppo</i>	
	<i>iii Presto</i>	
	<i>iv Allegretto con Variazioni</i>	

Betania Johnny violin

Sanni Talvitie violin

Diego Bartolome viola

James Dew cello

Yinzi Cao

Yinzi Cao is currently studying for a Master of Performance at the Royal College of Music with Leon McCawley. Internationally, she has won many competitions including the Italy International Piano Talents Competition, Paris Grand Prize Virtuoso, San Francisco International Innovative Music Competition, VIII Stockholm International Music Competition, Greece Muse 2021 International Music Competition and Gustav Mahler Prize Piano Competition. She also won first prize at the New York Golden Classical Music Awards International Competition and was invited to perform at Carnegie Hall in 2018.

Fortuna Quartet

Formed in September 2021, the Fortuna Quartet is comprised of first-year RCM undergraduate students: violinists Betania Johnny & Sanni Talvitie, violist Diego Bartolomé Gomez and cellist James Dew. Betania is a Kirby Laing Foundation Scholar, studying with Ani Schnarch and plays on a 2021 Marco Anedda violin, kindly loaned by Louise Kaye. Sanni studies with Jan Repko as a Doctor Knobel Fund Scholar and plays on an 1867 Charles Gaillard violin, kindly loaned by the OP Art Foundation. Diego studies with Nathan Braude. James is an Ian Evans Lombe Scholar studying with Raphael Wallfisch. This concert marks their third performance together as a quartet, and they are looking forward to future performances together.

Upcoming Events

ARTIST DIPLOMA SHOWCASE

Wednesday 23 March, 6pm

Performance Hall

Repertoire to include:

Prokofiev Piano Sonata no 8 in B flat major op 84 'War Sonata 3'

Stephen Goss Motherlands

Liszt Grandes etudes de Paganini no 3 and 6

Tickets: Pay what you can

Box Office 020 7591 4314 | www.rcm.ac.uk/events



R O Y A L
C O L L E G E
O F M U S I C
London

Junior Department
Contemporary Music Concert

Rolf Hind *piano*

Saturday 19 March 2022, 5.15pm, Performance Hall

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This programme is the result of workshops with internationally renowned pianist and composer **Rolf Hind** in November and January 2021-22. Junior Department composition students explored extended techniques and new piano sonorities with Rolf, investigating repertoire including his beautiful recent set of pieces *Bhutani*.

Thanks, as always, go to our composition teachers Simon Speare, Bushra El-Turk, Jonathan Pitkin, Ed Pick and Iain Carnegie for their amazing work.

Matty Oxtoby The Runaway

Inspired by watching TV crime dramas, this piece follows the journey of a fugitive. To start with they collect all their belongings reminding them of a previous life, such as an antique music box that plays multiple times throughout the piece. A calm section follows, as the escapee thinks they have hidden from their pursuer and found safety. However, their position is soon discovered, and a chase scene sees the fugitive followed as the energy and tension build. It is left to the listener to decide what happens at the end.

Daniel Jurado-Hoshino Labrynth

This piece is about a labyrinth. The beginning has a hypnotic, ostinato-like rhythm symbolising a labyrinth's complex intertwined pattern. After the first section resolves it is followed up by a more lyrical section. In the finale, the beginning's motif is re-introduced at the climax of the piece.

Simeon Lord

Solemn Sulkness

Solemn Sulkness depicts a daydream wherein the life of the present is contemplated. This trail of thoughts follows a sense of life becoming harder though there remains a feeling of hope. This is suggested through the more diatonic but unresolved ending.

Imaan Kashim

Trapped

Trapped represents a composition in which a few scrunched notes explore how far they can push against boundaries in terms of range, dynamic and rhythm. An external force retaliates and forces them back. The sound effect of imposed suppression is created on these notes using white tack. Lastly, the performance also features spoken word, where the distinction between acting and playing is somewhat blurred. The meaning behind the work is subjective; I am sure each audience member will interpret it differently.

Helena Gascoyne

$n \times 1/n$

This piece is composed of two reciprocal movements, similarly to reciprocal numbers in maths. N and $1/n$ are reciprocals, their overall product ($n \times 1/n$) equalling 1. Likewise, in the piece, the two movements join together to form a whole. The first movement uses the jazz pentatonic scale to convey a relaxed laidback jazz piece. Inversely, the second movement uses the notes that were not used in the first movement; the notes that are not part of the jazz pentatonic scale. The different movements are complements of each other, filling in their respective

Vincent Ji

Idyll

An idealized, peaceful utopia, the definition of an idyll, is the atmosphere this piece tries to capture, drawing influences from video game music, an enjoyable, versatile genre containing many undervalued pieces of music.

Luca Boston

The Mirror

I have called this piece *The Mirror* because I feel like every bar reflects another bar and occasionally changes it a little bit, to demonstrate the reflection. I have taken inspiration from this piece from just a mirror because when you look into a mirror, the reflection is there but the image is flipped and I have demonstrated that by sometimes changing it slightly.

Maddy Chassar-Hesketh where hope comes from – a piano meditation

We live in changing times - the climate, war, politics - all is in flux. We have a moment in time to look again at the future we want. To look anew. I wanted to write a piece to reflect a more hopeful future, which explores the following quote:

"In every moment of your existence, several realities are bursting across the cosmos. Listen. I am saying that if you change your thoughts, you, too, can change your universe" Nikita Gill

Oliver Brown

Acton Traffic

My composition was initially inspired by my lengthy commute from RCMJD back home to Nottingham every Saturday, where we pass through waves of tedious stop-start traffic in Acton and along the North Circular. My piece consists of different sections at different tempos which reoccur throughout, representing the temperament of my feelings towards the traffic. Exasperation, fatigue, and monotony. Listening to radio 3 jazz as we drive down Acton High Street gave me the idea of a jazz influence. The syncopation and restlessness seem to match the mood of the journey. It is so urban, busy, and alive with cars, buses, Deliveroo bikes and people – but we often just get stuck and don't move or just move a little bit but then stop again.

Asher Saipe

Ethereal Winter

My piece features multiple extended techniques such as plucking and harmonics. Ethereal Winter consists of three main sections where I explore sounds from the lydian and mixolydian modes.

Kathleen Archbold

Ice Dreams

Ice dreams imagines the frozen planets on the fringes of a solar system. Glacial harmonics sounding with slightly different variations of the same pitch create a trancelike atmosphere. Icy stopped notes interrupt rapid flurries.

Programme notes written by the composers.



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Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator* **Connor Stanford** *Administrative Coordinator*

John Mitchell *Performance Manager* **Simon Speare** *Head of Composition*



ROYAL
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London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 19 March 2022, 3pm
Performance Studio

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



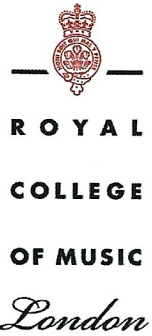
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|------|---|----|
| 3.00 | Piano Duo (Juliet Edwards <i>tutor</i>) | |
| | Hedi Triki & Emily He <i>piano</i> | |
| | Schumann Round Dance op85 no8 | 3' |
| | Trad Chinese Colourful Clouds Chasing the Moon | 2' |
| | | |
| 3.15 | Noah Keleta <i>violin</i> (pupil of Megumi Rolfe) | |
| | Portnoff Concertino in A Minor op14 <i>i Allegro moderato</i> | 5' |
| | Kreisler La Gitana | 5' |
| | | |
| 3.30 | Jeffrey Chak <i>violin</i> (pupil of Megumi Rolfe) | |
| | Ravel Miroirs iii Une barque sur l'océan | 8' |
| | | |
| 3.45 | | |

- 4.00 Piano Trio (Maria Tarasewicz *tutor*)
 Matthea Zhao *piano* Aidan Zhao *violin* Larry Jang *cello*
 Mendelssohn Piano Trio in d minor op49 no1
ii Andante con moto tranquillo 7'
- 4.15 Piano Trio (Maria Tarasewicz *tutor*)
 Bryan Lai *piano* Cyprian Beecroft *violin* Andrew Ah-Weng *cello*
 Piazzolla Oblivion 5'
- 4.30 Hania Djimali *violin* (pupil of Megumi Rolfe)
 Vivaldi Violin Concerto in A Minor RV356 *i Allegro* 5'
 Kreisler Menuet in the style of Porpora 5'
- 4.45 Kathryn Roberts *violin* (pupil of Megumi Rolfe)
 Rode Concerto no8 op13 in E Minor *i Moderato* 5'
 Granados/Kreisler Spanish Dance Andaluza 5'
- 5.00 Piano Trio (Neil Roxburgh *tutor*)
 Markus Sadler *piano* Helena Gascoyne *violin* Megan Clarke *cello*
 Rebecca Clarke Piano Trio *i Moderato ma appassionato* 8'



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Junior Department Symphony Orchestra Concert

Jacques Cohen *conductor*

Riya Hamie *cello*

Winner of the 2021 Peter Morrison Concerto Competition

7pm, Saturday 19 March 2022
Amaryllis Fleming Concert Hall, RCM

Welcome to this evening's concert at the RCM Junior Department (RCMJD). For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see the RCM Public Recording Policy at www.rcm.ac.uk.*

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Dvořák (1841-1904) Cello Concerto in B minor op 104 40'
i Allegro ii Adagio ma non troppo iii Finale: Allegro moderato

Interval (20 minutes)

Stravinsky (1882-1971) The Firebird 1919 Suite 23'
i Introduction ii L'Oiseau de feu et sa danse & Variation de 'oiseau de feu'
iii Ronde des princesses iv Danse infernale du roi Katschei
v Berceuse vi Final



Cellist **Riya Hamie**, 16, is a student at the Royal College of Music Junior Department (RCMJD). She was selected as one of the eight London Philharmonic Orchestra (LPO) junior artists in 2020-2021 and became a member of the National Youth Orchestra (NYO) in 2021; she was then offered the seat of co-principal cellist in NYO 2022 and was the principal cellist in the NYO winter concert at the Barbican in January 2022. A member of the National Children's Orchestra (NCO) for three years (2016-18), she was the principal cellist in 2017 and 2018. She was featured as the cover model for the ABRSM Cello Exam Pieces 2020-2023.

Riya started learning cello at seven with Angie Wilson and began cello lessons with Caroline Brown (the late founder and artistic director of the Hanover Band) from the age of eight. After joining the RCMJD in 2016 to study cello with Robin Thompson-Clarke and piano with Yoko Ono, she won both the Barbara Boissard Junior Concerto Competition and Marjorie Humby Memorial Competition in 2019 under the tutelage of Michal Kaznowski. In 2020, she won second place in the RCMJD Dynamic Duo competition, third place in the Intermediate Recital and second place in the Intermediate piano competition. In 2021, she won second prize in the Summer Performance Competition and most recently was the winner of the prestigious Peter Morrison Concerto Competition.

Riya has also won many first prizes at music festivals over the years including the Junior Concerto prizes at both the Hastings International Festival and Brighton Springboard Festival, several recital prizes and the Springboard Festival's Cecil Aronowitz Cup for the most promising string player. She performed Vivaldi's *Double Concerto* several times with the Brighton Youth Orchestra String Ensemble in early 2020 under the baton of Andrew Sherwood, and in 2021 she played the Dvorak *Cello Concerto* with the Woking Symphony Orchestra, conducted by Roy Stratford.

A passionate chamber musician, Riya's school cello ensemble was three times (2017, 2018 and 2019) the champion in the Pro Corda national school chamber music competition. In 2021 she performed movements from Britten's *Solo Cello Suite no 1* and Mendelssohn's *Piano Trio no 2* in the Winchelsea Arts Festival alongside her RCMJD Piano Trio; she also performed in a piano trio with two senior RCM students in the RCM lunchtime Chamber Concert Series at the Austrian Cultural Forum. She frequently performs in a duo with her sister and recent performances include a recital at Danny House in Hurstpierpoint and St Nicholas church in Brighton. Future engagements include another trio performance at the Austrian Cultural Forum and a duo recital at the Chapel Royal.

Riya has taken part in masterclasses with many renowned cellists in the UK and Europe such as Alexander Baillie, Joely Koos, Colin Carr, Raphael Wallfisch, Adrian Brendel, Xenia Jankovic, Sandro Meo, Alain Meunier and Ilmari Hopkins. She has performed at many prestigious venues such as St. John's Smith Square, the Queen Elizabeth Hall, the Royal Festival Hall, Leeds Town Hall and the Barbican. Riya plays on a George Panormo cello - on loan from the Benslow Music Instrument Loan Scheme since January 2020 - which was kindly donated by the late Walter Cheney. She is grateful for the support of the Westdene Fund and The Pebble Trust, who awarded her a Talent Grant in January 2022.

Antonin Dvořák Cello Concerto in B minor op 104

"I have also written a 'cello-concerto, but I am sorry to this day that I did so, and I never intend to write another." - Antonin Dvořák

Nearly 30 years after this statement, Dvořák produced one of the greatest concertos ever written for the cello - the *Cello Concerto in B minor op 104*. Many musicians, notably Hanuš Wihan, Dvořák's close friend and cellist of the Bohemian Quartet, had petitioned Dvořák to write a cello concerto, but Dvořák still harboured many reservations about its suitability as a concerto instrument. The inspiration to compose a second concerto eventually came, it seems, from a fellow colleague at the National Conservatory of Music in New York and the principal cellist of the Metropolitan Orchestra: Victor Herbert. A well-known cellist, conductor and composer, Herbert had been principal cellist in the orchestra that premiered Dvořák's *New World Symphony* on 16 December 1893. In March 1894, Herbert completed his Cello Concerto no 2 in E minor op 30, and began to premier the work in a series of concerts, of which Dvořák heard at least two. Notably, the second movement of Herbert's Concerto was in B minor, which perhaps inspired him to write his concerto in the same key – in any case, he was finally persuaded to begin writing another cello concerto, which he started on 8 November 1894.

The *Allegro* first movement begins with sombre clarinets and bassoons introducing the first subject, before blazing into a tutti explosion, which is then followed by the horn introducing the warm second subject. The solo cello enters defiantly in the major key, and develops the

first subject into a scampering, Czech-inspired folk passage that melts into the lyrical second subject. The development sees a mournful rendition of the theme which gives way to a battle of wills between cello and orchestra, before the movement ends with a triumphant coda that firmly states the key of B major with a final declaration of the first subject.

The second movement, *Adagio ma non troppo*, is reminiscent of a slow, Slavonic Dance, with the woodwind introducing the main subject. It is in this movement that Dvořák, upon hearing that his sister-in-law, Josefina Kaunitzová - who he had been very much in love with thirty years prior when he had taught her the piano - was incurably ill. He quotes from one of his own songs, *Kez duch muj san* (Leave me alone), a favourite of hers. The third movement, *Allegro moderato*, begins with a quiet march introduced by the lower strings and the horns. It has many links to Czech traditional music, a testament to Dvořák's intense homesickness, and the journey from B minor to B major could reflect Dvořák's eagerness to return to his homeland – he wrote this movement only a few weeks before leaving New York.

Dvořák completed the work on 9 February 1895, but a month after he returned to Prague, Josefina died on May 27, 1895. Dvořák added an elegiac coda to the end of the third movement in her memory, and furiously rejected Wihan's attempt to add a virtuosic cadenza to the end of the movement, saying "I told Wihan straight away when he showed it to me that it was impossible to stick bits on like that. The *finale* closes gradually diminuendo, like a sigh with reminiscences of the first and second movements, the solo dies down to pianissimo, then swells again and the last bars are taken up by the orchestra and the whole concludes in stormy mood. That was my idea and I cannot depart from it." A clarinet plaintively sings the first subject of the first movement and a solo violin sings out the melody of *Leave me alone*, with the aching lyrics: *Leave me to walk alone in my dreams, do not disturb the ecstasy within my heart! Leave me all the rapture, leave me the pains, that have filled me ever since I saw him!* The cello replies with a pining, tender rendition of the song, and finally launches upwards – perhaps Josefina's soul ascending to heaven.

Programme note by Riya Hamie

Igor Stravinsky The Firebird 1919 Suite

Igor Fyodorovich Stravinsky wrote *'L'Oiseau de Feu' (The Firebird)*, the first of his three internationally acclaimed ballets for the 'Ballets Russes', in 1910 aged 28. Despite being sixth choice, this commission helped catapult the virtually unknown Stravinsky into success. Stravinsky arranged the music from the ballet into three different suites in 1911, 1919 and 1945. We will be playing the second, which is the most commonly performed as it is better suited to a standard-sized orchestra. This work fits into Stravinsky's so-called "Russian period" during which he was greatly influenced by his composition teacher, Nikolai Rimsky-Korsakov. The ballet follows Prince Ivan who, whilst hunting, captures a firebird which begs to be set free, and in exchange agrees to help him if he is ever in danger. Later, Ivan sees thirteen princesses emerge from the castle of King Kastchei, the leader of the monsters. Ivan falls in love with one of them and asks Kastchei for permission to marry her, a request to which Kastchei does not take kindly. Luckily, the firebird comes to his rescue and gets the monsters to do an infernal dance after which they all fall asleep from exhaustion! Kastchei is defeated and Ivan marries the princess.

The suite starts in the same way as the ballet, with an ominous statement of Kastchei's theme in the lower strings, based on the octatonic scale. This is transformed into a tranquil melody in the flutes and oboe, accompanied by an ethereal natural harmonic glissando in the strings. In the closing bars of the movement, we hear a figure in the French horn which comes to represent Prince Ivan. In the second movement, scurrying movement in the strings and woodwinds, in a

similar contour to the Kastchei motif, represents the firebird being trapped in Kastchei's garden. In the variation, the flitting of its wings is demonstrated by repeated trills and agile runs in the piccolo, flutes and clarinets.

The third movement is a round dance, based on a traditional Russian Khorovod, with two sections, then repeated with slight changes. The first section starts with an introduction, again in a similar contour to the Kastchei motif - also representing the princesses' imprisonment by Kastchei - followed by the main folk-inspired melody, played by a solo oboe accompanied by harp. The second section has a more sombre character featuring muted strings and lower woodwinds, and the second time is extended, taking on a yearning character as Ivan starts to fall in love. As in the ballet, it ends in a startling way!

The rondo *Danse Infernale du Roi Kastcheï* starts with an energetic, syncopated figure in the low brass which is a faster and more intense version of a theme heard earlier in the ballet. The time between tutti sforzandos becomes shorter and shorter, building up tension. A sudden change of texture to a quieter, legato section harks back to both Kastchei's theme and the sombre Princess theme. Later, we hear the firebird's signature trills and a fragmentation of the opening material building up to the climax. As the sound of this final chord dies away, a quiet oboe duet emerges and transitions into the *Berceuse*.

A solo bassoon sings the tranquil lullaby theme throughout its cyclical structure, accompanied by an ostinato in the strings with harp harmonics. An oboe solo harks back to the first movement, however instead of rising back again at the end of the phrase, it stops, signifying Kastchei's resolve is weakening. After a short interlude, we return to a re-orchestration of the lullaby and a tremolo *sul tasto* in the strings transitions us into the *Final*.

The tremolo is phased into the background as an accompaniment for a peaceful horn solo representing Ivan's defeat over evil. This theme builds in dynamic and orchestration to a massive tutti climax, which disappears into a final frenzied tremolo violin statement of the Kastchei motif before re-emerging as a faster and triumphant fanfare. The closing chords of the movement in the brass are an inversion of the contour of Kastchei's theme – showing he has been defeated once and for all.

Programme note by Tom Kirby



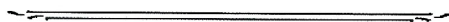
Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly known as the Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has also worked as Music Director on several major opera productions with a variety of companies. Frequently heard on radio both here and abroad, he has recorded a number of CDs including

the *Music for Strings* and *Transcriptions for Strings* with the Cohen Ensemble on the Meridian label, both of which have attracted excellent reviews in the international music press. More recently, Jacques's latest CD with Oxford Camerata (*Cohen's Carols* on ICSM, comprising some of his compositions and arrangements for unaccompanied choir) is also proving to be very popular, especially at Christmas!

Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. On leaving Oxford, he was awarded the Conducting Scholarship at the Royal College of Music where he won several prizes including the Tagore Gold Medal, the college's award for its most outstanding student, before going on to work as Assistant Conductor with the London Symphony Orchestra. He took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors Competition. Other accolades include the August Manns Prize and Constant Lambert Award.

Jacques' compositions, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. In the last few years his commissions have included pieces for Dame Evelyn Glennie (*Firefly*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Tête-à-tête opera (*The Lady of Satis House*) and Lloyd's Choir (*The Denial of St Peter*). His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

During the lockdowns Jacques composed two big new orchestral pieces both on programmatic themes and his most recent commission, a large-scale oratorio on the creation, is due to be premièred in 2023. His website can be found at www.jacquescohen.co.uk.



Since its inception the **Royal College of Music Junior Department** has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, The Leverhulme Trust, The Wolfson Foundation, The Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Peter Granger, Estate of Humphrey Searle, Future Talent, John Curwen Society, Saddlers' Company, Sascha Lasserson Memorial Trust, Roger Quick, PRS for Music Foundation and Wrightson Trust for their generous support

This term has seen RCMJD students performing in our in-house Soloists, Chamber Music, Contemporary, Choral, Orchestral and Ensemble Concerts, together with a variety of prestigious external venues, including the Royal Albert Hall and The Worshipful Company of Saddlers. The RCMJD Vocal and Baroque Ensembles performance of *Dido and Aeneas* earlier this term was a memorable highlight and this term concludes with next Saturday's End of Term Concert, which features performances by Chamber Orchestra, Wind Octet, Percussion Ensemble, Brass Dectet, Chamber Choir and Parry Voices.

Violin I

Gabriella Bavetta
George Richardson-Jones
Imaan Kashim
Natalie Bhak
Bronagh Lee
Almida Lile
Calvin Leung
Catherine McCardel
Diane Comon
Jemima Price
Xenia Edwards
Jada Marsh
Emma Purdy
Emily St Clair
Rocio Ortega Lopez
Aidan Choi
Samuel Stutterheim

Violin II

Flora Clapham
Chloe Prins
Isabell Karlsson
Frankie Davies
Chiara Ponticos
Amber Sun
Lachlan Edwards
Anabel Hannay
Kim Mai Hua
Matilda Haines
Clio Harwood
Nathaniel Johnny
Seoyun Choi
Hector Elwes

Viola

Elsa Rapisarda
Florence Buckley
Polly Almond
Emily Pelling
Anneka Vetter
Annabel Marshall
Charlie Rose
Ella Herbert
Elsa Chung

Cello

Raphael Herberg
Max Brambley
Katie Harrison
Soumy Park
Lilah Forde
Steven Marsh
Daniel Jurado Hoshino
Jonathan Quinton
Ola Kiezun
Gabriella Zailer-Fletcher
Megan Clarke
Madelaine Napier
Leo de Flammineis
Riya Hamie

Double Bass

Nathan Perry
Levi Andreassen
Nathan Ng
Colin Kang
Jasper Jones
Theo Moran
Wylan Man
Lukas Hall

Flute

Juliet Gray
Clementine Thompson
Ellen Roff
Isaac Skey

Oboe

Niamh Connellan
Isabella Mackie
Tom Kirby
Oliver Brown

Clarinet

Alexander Buckley
Amalia Beeko
Luming Zhang

Bassoon

Sophie Rowdene
*Julia Flint

Horn

Sarah Pennington
Anna le Huray
Matthew Prior
Caoimhe Cleary

Trumpet

Guy Barwell
Samuel Balchin
Charles Clark
Sophie Schofield
Archie Chettleburgh
Markus Sadler

Trombone

Isaac Scheer
*Henry Newton
*Jonathan Lovatt

Tuba

Nona Lawrence

Timpani & Percussion

Jordan Ashman
George Garnett
Stephen Brown
*Julie Scheuren
*Joe Bate

Harp

Tatiana Fraser
Sophia Membery
Alice Boyle

Piano & Celesta

Emily Pelling

**RCM student*

Orchestra Tutors

*Matthew Scrivener Violin	Karen Bradley Viola	Miriam Lowbury Cello
Vera Pereira Double Bass	*Douglas Mitchell Woodwind	*Philip Box Horn
Richard Ward Brass	Chris Terian Percussion	Daniel De-Fry Harp

(* = senior tutor)

The RCM community will be presenting a **Concert for Ukraine** on Tuesday 22 March 2022 in the Amaryllis Fleming Concert Hall. All ticket income raised from this event will go towards the Disasters Emergency Committee (DEC). The UK Government is matching pound-for-pound up to £25M of public donations to the DEC's Ukraine Humanitarian Appeal, doubling the impact of public donations, and ensuring charities working on the ground can deliver vital aid. We hope you will join us for this event. Please do help us spread the word and share the details with your friends and family. You can buy a ticket online here:

<https://www.rcm.ac.uk/events/details/?id=2477784>

Alternatively, if you would like to book in person, please visit the RCM Box Office in the foyer 1pm-4pm Monday-Friday or call 020 7591 4314

Providing humanitarian support for families in Ukraine

The British Red Cross has launched an appeal to help the Ukrainian Red Cross to provide food, medicine, clothing and shelter, as well as first aid training in bomb shelters and, in the last few days, 15,000 litres of drinking water to villages in eastern Ukraine. You can donate here: <https://www.redcross.org.uk/>

The UNHCR refugee agency is funding emergency shelters, repairs for homes damaged by shelling, emergency cash assistance, psychological support and warm clothing. Unicef, the UN's children's charity, which is helping to ensure families have clean water and food and that child health and protection services continue. You can donate here:

<https://www.unrefugees.org.uk/>

Save the Children is providing cash assistance, food and other support to refugees crossing into Romanian and Lithuania, as well as in Ukraine itself. You can donate here:

<https://www.savethechildren.org.uk/how-you-can-help/emergencies/ukraine-appeal>

RCM Junior Department

Miranda Francis Head of Junior Programmes
Ben Storey Assistant Head of Junior Programmes
Gill Redfern Administrator
Connor Stanford Administrative Coordinator
John Mitchell Performance Manager

Junior Department, Royal College of Music, Prince Consort Road, London SW7 2BS
+44 (0)20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 21 March, 1.05pm

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 21 March, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach (1685–1750)	Cello Suite no 1 in G major BWV1007	18'
	<i>i Prelude</i>	
	<i>ii Allemande</i>	
	<i>iii Courante</i>	
	<i>iv Sarabande</i>	
	<i>v Menuet 1</i>	
	<i>vi Menuet 2</i>	
	<i>vii Gigue</i>	

Eddie Mead cello

Mendelssohn (1809–1847)	Piano Trio no 2 in C minor op 66	27'
	<i>i Allegro energico e fuoco</i>	
	<i>ii Andante espressivo</i>	
	<i>iii Scherzo. Molto allegro quasi presto</i>	
	<i>iv Finale. Allegro appassionato</i>	

Hamie-Blachute Piano Trio

Julia Blachuta violin

Riya Hamie cello

Berniya Hamie piano

Eddie Mead

Edward Mead is studying at the Royal College of Music for a Bachelor of Music degree, where he is a Hargreaves and Ball Trust Scholar, supported by Mr Hutchinson and Trustees of the Hargreaves and Ball Charitable Trust. In 2013 Eddie gained a place at The Yehudi Menuhin School, where he studied with Adrian Brendel and Thomas Carroll, as well as having masterclasses with musicians such as Benjamin Zander, and Colin Carr. In 2015, Eddie performed as a soloist in the Neath Festival, and in 2018 went on to win the string category of the National Eisteddfod, performing in the Wales Millennium Centre. As a chamber musician, Eddie has played in The Wimbledon Festival, Grange Park Opera Gala Dinner, and at King's Place, working with musicians such as Akiko Ono, David Dolan, and Carl Davies. In 2021, Eddie was made joint principal cellist of the National Youth Orchestra of Great Britain.

Hamie-Blachuta Piano Trio

The Hamie-Blachuta Trio was formed in autumn 2021 and gave its first performance in November 2021 playing Mendelssohn's Piano Trio no 2. Berniya Hamie studies piano with Dina Parakhina and cello with Helene Dautry at the RCM as the John and Marjorie Coultate Scholar; in September 2021 she was selected as a Tabor Piano Ambassador for the Leeds Piano Competition. She previously studied at the RCMJD where she won several prizes and was awarded a solo recital at the Royal Albert Hall's Elgar Room. Violinist Julia Blachuta completed studies at the University of Music and Performing Arts in Vienna and in Poland before being awarded a full scholarship to study at the RCM with Itzhak Rashkovsky as the HMD Meyer Violin Prize holder. Co-principal cellist of NYO 2021-22 and an LPO Junior Artist in 2021, Riya Hamie studies with Michal Kaznowski at the RCMJD and has won many prizes including, the RCMJD's prestigious Peter Morrison Concerto Competition.

Upcoming Events

ARTIST DIPLOMA SHOWCASE

Wednesday 23 March, 6pm

Performance Hall

Repertoire to include:

Prokofiev Piano Sonata no 8 in B flat major op 84 'War Sonata 3'

Stephen Goss Motherlands

Liszt Grandes etudes de Paganini no 3 and 6

Tickets: Pay what you can

Box Office 020 7591 4314 | www.rcm.ac.uk/events



**JUNIOR FELLOW SHOWCASE:
WOMEN OF THE RCM**

Monday 21 March, 6pm

Performance Hall

Magdalenna Krstevska, Mills Williams Junior Fellow

JUNIOR FELLOW SHOWCASE: WOMEN OF THE RCM

Monday 21 March, 6pm, Performance Hall

Rebecca Clarke (1886–1979)	Prelude, Allegro and Pastorale for viola and clarinet	7'
	<i>i</i> <i>Prelude</i>	
	<i>ii</i> <i>Allegro</i>	

Magdalenna Krstevska clarinet
Toby Warr viola

Elisabeth Lutyens (1906–1983)	Five Bagatelles for Solo Piano	7'
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Ilayda Oguz piano

Smyth (1858–1944)	Piano Trio in D minor	13'
	<i>i</i> <i>Allegro ma non troppo</i>	
	<i>iii</i> <i>Scherzo. Presto con brio</i>	

Elliott Bougant violin
Arthur Di Francesco piano
Clare Juan cello

Imogen Holst (1907–1984)	The fall of the leaf, for cello	8'
	<i>i</i> <i>Theme 'The fall of the leaf'. Andante</i>	
	<i>ii</i> <i>Vivace</i>	
	<i>iii</i> <i>Poco adagio</i>	
	<i>iv</i> <i>Presto</i>	
	<i>v</i> <i>Theme. Andante molto moderato</i>	

Clelia Le Bret cello

Maconchy	Quintet for Clarinet and Strings	14'
(1907–1994)	<i>i Poco lento</i>	
	<i>ii Scherzo</i>	
	<i>iii Lento</i>	
	<i>iv Allegro molto</i>	

Magdalenna Krstevska clarinet

Maria Gilicel violin

Elliott Bougant violin

Toby Warr viola

Jobine Siekman cello

In 1911, a group of pioneering women in London who believed in the power of cooperation and collaboration as driving forces of change established the Society of Women Musicians (SWM). Fighting for their right to be heard in the face of intense prejudice, the SWM created concert opportunities for composers and performers alike.

Marion Scott (violinist and musicologist, RCM alumna) started the organisation together with her friends Gertrude Eaton (singer, RCM alumna) and Katherine Eggar (composer). The idea was to provide a space for women to meet to discuss musical matters and receive help with the business aspects of a musical career, as well as giving concerts to bring composers and performers together.

The first meeting on 11 July 1911 was attended by 37 women, including Rebecca Clarke. Many of the women present at this meeting were strong advocates for women's right to vote. Katherine Eggar, chairman of the meeting, stressed that this was "not a Suffragist Society in disguise", but that the new organisation shared a "similarity of ideals" with the suffrage movement. Dame Ethel Smyth, one of the pioneers of the suffragette movement, was involved with the SWM in its early days and her music was performed at the very first concert in 1912.

Over its 60 years, the society supported the premieres of countless works, and its members included some of the most influential women in the 20th century. Imogen Holst, Nadia Boulanger, Elisabeth Lutyens and Elizabeth Maconchy all held the post of vice president at various points. The SWM concerts featured premieres

from composers including Rebecca Clarke, Ethel Barns, Katharine Eggar, Liza Lehmann, Marion Scott and Ethel Smyth. In later years there were also premieres from Ruth Gipps, Elisabeth Lutyens and Elizabeth Maconchy.

You can see the original concert poster for the first concert of the Society of Women Musicians on the 25 January 1912 on display in the Performance Hall.

Magdalenna Krstevska

Mills Williams Junior Fellow

Australian clarinettist Magdalenna Krstevska has performed as soloist, recitalist, chamber musician, and orchestral clarinettist in renowned music halls across the UK, Australia, Europe, and China. Recent highlights include performances with the English National Opera and solo recitals at St James Piccadilly and the Royal Albert Hall.

Magdalenna's accolades include the Australian National Young Virtuoso of the Year and the 3MBS Young Performer of the Year awards. She is the recipient of a Tait Memorial Trust Award and won the 2021 RCM Clarinet Prize.

Magdalenna trained at the Melbourne Conservatorium of Music and the Australian National Academy of Music. In July 2021, she completed a Master of Performance with Distinction at the Royal College of Music, London.

Magdalenna is the current Mills Williams Junior Fellow at the RCM. A strong advocate for diversity in classical music, she is using her fellowship year to curate chamber music concerts that spotlight music by women composers.

LUNCHTIME CONCERT

Monday 21 March, 1.05pm

Performance Hall

Hans Abrahamsen
(b 1952)

Schnee

57'

Canon 1a Ruhig aber beweglich

Canon 1b Fast immer zart und stille

*Canon 2a Lustig spielend, aber nicht zu lustig, immer
ein bisschen melancholish*

Intermezzo 1

*Canon 2b Lustig spielend, aber nicht zu lustig, immer
ein bisschen melancholish*

*Canon 3a Sehr langsam, schleppend und mit
Trübsinn (im Tempo des "Tai Chi")*

*Canon 3b Sehr langsam, schleppend und mit
Trübsinn (im Tempo des "Tai Chi")*

Intermezzo 2

*Canon 4a (minore) (Hommage à WAM). Stürmisch,
unruhig und nervös*

*Canon 4b (maggiore). Sehr stürmisch, unruhig und
nervös*

Intermezzo 3

Canon 5a (rectus). Einfach und kindlich

Canon 5b (inversus). Einfach und kindlich

Jaclyn Rosenfeld conductor

Mira Marton violin

Laura Young viola

Safira Nielsen cello

Cara Houghton flute

Joel Dixon oboe

Meline Le Calvez clarinet

Joe Parks percussion

Jack Brown piano

Tia Ling piano

Upcoming Events

ARTIST DIPLOMA SHOWCASE

Wednesday 23 March, 6pm
Performance Hall

Repertoire to include:

Prokofiev Piano Sonata no 8 in B flat major op 84 'War Sonata 3'

Stephen Goss Motherlands

Liszt Grandes etudes de Paganini no 3 and 6

Tickets: Pay what you can

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www.rcm.ac.uk/support/legacies

CONCERT FOR UKRAINE
 Tuesday 22 March, 7.30pm
 Britten Theatre



Skoryk Melody 4'
 (1938–2020)

Yuliya Ostapchuk violin (MPerf1) | **Maria Tarasewicz** piano

Brahms Von ewiger Liebe op 43 no 1 5'
 (1833–1897)

Zixin Tang mezzo-soprano (MPerf1) | **Xindi Zhu** piano (MPerf1)

Kapustin Violin Sonata op 70 7'
 (1937–2020) *i Allegro*

Anna Ovsyanikova violin (Doctoral Programme) | **Thomas Ang** piano

Fauré Dolly Suite op 56 7'
 (1845–1924) *i Berceuse*
ii Mi-a-out
vi Le pas espagnol

Mengyang Pan piano | **Ilya Kondratiev** piano

Valentin Silvestrov Piano Sonata no 3 17'
 (b 1937) *i Preludio*
ii Postludio
iii Fuga

Andrew Zolinsky piano

INTERVAL

Mayboroda My Dear Mother 4'
 (1918–1989)

Itzhak Rashkovsky violin | **Shona Beecham** violin (BMus3) | **Yuliya Ostapchuk** violin (MPerf1)
Ilai Avni violin (BMus3) | **Amy Huang** violin (BMus3) | **Eliott Bougant** violin (BMus4)
Mine Aysha Ibrahim violin (BMus2) | **Lena Segal** viola (BMus4) | **June Lee** viola (MPerf2)
Ozgun Kaya cello (BMus1) | **Clélia Le Bret** cello (BMus3) | **Maria Tarasewicz** piano

Rachmaninov	Etude-Tableaux op 33 no 2 in C major	3'
(1873–1943)	Etude-Tableaux op 33 no 7 in E flat major	2'

Evgeni Petrichev piano (BMus3)

Skoryk	Violin Sonata no 2	5'
(1938–2020)		

Shoshanah Sievers violin (MPerf1) | **Fionnuala Ward** piano

Stravinsky	Etude in F Sharp major op 7 no 4	2'
(1882–1971)		

Daniel Xia piano (BMus2)

Valentin Silvestrov	Naïve music	5'
(b 1937)	<i>i</i> Waltz	
	<i>v</i> Nocturne	

Lei Gan piano (MPerf2)

Jon D. Nelson	Peace from <i>21 12 Song Cycle</i>	4'
(b 1993)		

Taryn Surratt mezzo-soprano (MPerf2) | **Hamish Jack Brown** piano (MPerf2)

Yevhen Stankovych	Ukrainian Poem	8'
(b 1942)		

Leon Chakrabarti violin (BMus3) | **Victoire Pruvost** piano (ArtDip)

All proceeds from tonight's event will go to the Disaster Emergency Committee Ukraine Humanitarian Appeal.

If you wish to donate directly to the appeal during the concert please visit www.rcm.ac.uk/donateukraine



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ARTIST DIPLOMA SHOWCASE

Wednesday 23 March, 6pm

Performance Hall

Prokofiev (1891–1953)	Piano Sonata no 8 in B flat major op 84 'War Sonata 3'	30'
	<i>i Andante dolce</i>	
	<i>ii Andante sognando</i>	
	<i>iii Vivace</i>	

Lorenzo Adamo piano

Stephen Goss (b 1964)	Motherlands	14'
	<i>i Incantation</i>	
	<i>ii Roah Veroh</i>	
	<i>iii Hymn</i>	
	<i>iv Koischka</i>	
	<i>v Motherless Child</i>	
	<i>vi Beirut</i>	

Billy Liu oboe
Yuchen Zhang guitar

Liszt (1811–1886)	Grandes études de Paganini	5'
	<i>no 3 in G sharp minor 'La campanella'</i>	

Liszt (1811–1886)	Grandes études de Paganini	6'
	<i>no 6 in A minor Quasi presto</i>	

Ruifan Xuan piano

Upcoming Events

LUNCHTIME CONCERT

Friday 25 March, 1.05pm

St Mary Abbots Church, Kensington

Repertoire to include:

Dowland Flow my tears, fall from your springs

Dowland Lend your ears to my sorrow good people

Danyel He whose desires are still abroad

Dowland Praeludium

Tickets: Free

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www.rcm.ac.uk/support/legacies



RCM WIND ORCHESTRA AND CHAMBER CHOIR

Wednesday 23 March 2022, 6pm

Amaryllis Fleming Concert Hall

Natalie Murray Beale conductor

Niki Hung marimba

Edward Jowle baritone

RCM Wind Orchestra

RCM Chamber Choir

RCM WIND ORCHESTRA AND CHAMBER CHOIR

Wednesday 23 March 2022, 6pm | Amaryllys Fleming Concert Hall

Natalie Murray Beale conductor

Niki Hung marimba

Edward Jowle baritone

RCM Wind Orchestra

RCM Chamber Choir

Jon D Nelson (b 1993)	Les Amants de Pompeii (world premiere)	5'
Anian Wiedner (b 2001)	The Wave (world premiere)	5'
Thea Musgrave (b 1928)	Journey through a Japanese Landscape <i>i Spring</i> <i>ii Summer</i> <i>iii Autumn</i> <i>iv Winter</i>	23'
Vaughan Williams (1872–1958)	Five Mystical Songs <i>i Easter</i> <i>ii I got me flowers</i> <i>iii Love bade me welcome</i> <i>iv The Call</i> <i>V Antiphon</i>	20'



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PLEASE WEAR YOUR MASK, THANK YOU

This year marks the 150th anniversary of the birth of one of Britain's most significant composers, Royal College of Music alumnus and professor Ralph Vaughan Williams. Holding a special place at the heart of the College, throughout this season RCM musicians celebrate and explore several of his symphonic masterpieces, chamber works, and music by those he taught and influenced.

RCM composers have been especially commissioned for this concert. Jon D Nelson's piece *Les Amants de Pompeii* recalls the moments following Mount Vesuvius' historic eruption when the people of Pompeii were shocked into a panic. Many fled into the streets and realised it was too late to find safety from the volcano's unforgiving reach. Aiming to paint the emotional turbulence of this event, this fast-paced story flashes between scenes of communal chaos and weeping intimacy. Partners embrace one another during a painful demise as they await solace in death.

Anian Wiedner's *The Wave* is loosely inspired by the textures of Pat Steir's painting *The Wave*, which is displayed in the Tate Modern. The work plays with the interaction between lines and colour to create the journey of a wave rising and breaking over again. It is evocative of both sides of a wave, both eerily soothing and then playful with semiquaver passages crashing down.

The rich and powerful musical language of Scottish-American composer Thea Musgrave follows with *Journey through a Japanese Landscape*. The work is based on a series of Haiku which represent an emotional journey through the four seasons. The solo marimba introduces each one with a peal on wind chimes – bamboo for spring, wood for summer, metal for autumn and glass for winter.

After studying with Maurice Ravel in 1908, Vaughan Williams produced a series of major works. These included *Five Mystical Songs*, a setting of poems by 17th-century Anglican priest and poet George Herbert. The liturgy and music of the Anglican church appealed to Vaughan Williams, despite his atheism. The songs elaborate on the concept of the Trinity, defining God as being one, but existing in three forms – God the Father, God the Son (Jesus Christ), and God the Holy Spirit. In Vaughan Williams' work, the Trinity corresponds to the three notes of a triad which make up a chord; as the first song states: 'all music is but three parts vied'. The first four poems all have three verses, the last song repeats the choral refrain three times, and the songs are set for three sections: baritone, choir and accompaniment.

Easter

Rise, heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more,
Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is by three parts vied, And
multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

Love bade me welcome

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.

Love took my hand, and smiling did reply,
Who made the eyes but I?
Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the
blame?
My dear, then I will serve.

You must sit down, says Love, and taste my meat:
So I did sit and eat.

The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such as Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my joy, my Love, my Heart:
Such a joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Antiphon

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

Text: George Herbert (1593–1633)

Natalie Murray Beale

Natalie Murray Beale's work encompasses opera, concert, film and video game scores. Natalie has performed as guest conductor with the Philharmonia, Royal Liverpool Philharmonic, Malta Philharmonic, Britten Sinfonia, BBC Concert Orchestra, Presidential Orchestra of Turkey, Royal Swedish Opera, Luxembourg Philharmonic, Royal Northern Sinfonia, Symphony Nova Scotia, and Chamber Orchestra of London amongst others.

In 2020 she made her debut at the Royal Opera House, Covent Garden with stage director Katie Mitchell. Other opera performances include engagements for Theater Bonn, the Royal Opera House Mumbai, Croatian National Theatre Zagreb, Tête-à-tête, Opera Holland Park, and physical theatre company Circa. She has worked as an assistant conductor to Esa-Pekka Salonen, Ingo Metzmacher and Jérémie Rhorer. As guest chorus director of London Symphony Chorus she worked closely with Valery Gergiev, Sir Colin Davis, Marin Alsop and Daniele Gatti. Her performances of John Adams' *A Flowering Tree* were named one of the best opera performances of 2019 by *Limelight Magazine*. Previous accolades include a 2012 Royal Philharmonic Society Award for *We Are Shadows* and a BAFTA nomination for the video game score *Alien: Isolation*. She was a BBC Performing Arts Fellow #32onestowatch in 2015 and was selected by the Dallas Opera for their inaugural Institute for Women Conductors.

Natalie holds a degree from the Sydney Conservatorium of Music with postgraduate training from the Guildhall School of Music and Drama (GSMD). She furthered her studies at the National Opera Studio and in conducting with Jorma Panula. Natalie is a professor at the RCM and formally, Creative Director of Independent Opera at Sadler's Wells. Natalie has been a special guest for the BBC World Service Proms broadcast and has recorded *Inside Music* for BBC Radio 3. She was a Jury member for the 2019 Wigmore Hall International Song Competition and the GSMD Gold Medal. This year she mentors a young conductor as part of the Festival Aix Academie.

Edward Jowle

Brought up in Derbyshire, Edward Jowle is a member of the RCM Opera Studio. He studies with Russell Smythe and Roger Vignoles, receiving support from the Janet & Michael Levesley Scholarship and the Josephine Baker Trust. A Samling Artist and an alumnus of the Verbier Festival Atelier Lyrique, he was a finalist in the 2021 Kathleen Ferrier Awards and is a prize winner of the Cesti Competition and the Patricia Routledge Award. Recent work includes Papageno in *Die Zauberflöte* and Garibaldo in *Rodelinda* for the RCM; Colline in *La bohème* for the Verbier Festival; Guglielmo in *Così fan tutte* for Devon Opera; Adonis in *Venus and Adonis* for Brighton Early Music Festival and Pratum Integrum; Handel's *Messiah* for Nevill Holt and *Judas Maccabæus* with the Brandenburg Choral Festival; Berlioz' *L'enfance du Christ* with Scherzo Ensemble; and Elgar's *The Apostles* with the London Philharmonic Orchestra. Future engagements include Steward in Jonathan Dove's *Flight* for the RCM and appearances with English Touring Opera in their Handelfest autumn season.

Niki Hung

Niki Hung is a year second year postgraduate student studying marimba with Daniella Ganeva. In 2019, Niki received a Bachelor of Arts in Music from the Chinese University of Hong Kong where she studied with Sophia Shuk-fai Woo (Hong Kong Philharmonic Orchestra). Niki has performed with Hong Kong Strings, Gustav Mahler Orchestra and Toolbox Percussion. In 2019, she joined the Hong Kong Philharmonic Orchestra as a guest percussionist in the concert *Sounds of Hong Kong*. Niki has participated in international music festivals including the 2018 Beta Percussion International Institute at the University of Oregon. Niki has premiered pieces such as Kai-young Chan's *L'esprit de la forêt* for percussion trio and *Urban Soundscape II* for four percussionists and wind orchestra by Hau-man Lo. She also performed as a soloist for Greg Danner's *Cuico*, and has collaborated with international marimbist and percussionist Kana Omori performing her arrangement of Hakase Tarō's *Jounetsu Tairiku* and Minoru Miki's *Marimba Spiritual*.

RCM Wind Orchestra

The RCM Wind Orchestra has performed regularly in College for a number of years, playing a diverse range of music. Past performances include a concert with musicians from Orchestre du Conservatoire de Paris performing the works of Stravinsky. The orchestra has also released a Naxos recording of the works of John Philip Sousa. Conductors have included Natalia Luis-Bassa and Philippe Bernold. Many concerts are broadcast live and on demand to an international audience online. The RCM has a tradition of high-quality orchestral training, which has helped to launch many distinguished orchestral players. Connection with professional orchestras and ensembles is central to this success. The RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia and the Royal Philharmonic Orchestra. This enables students to experience professional conditions before they graduate.

RCM Chamber Choir

The RCM Chamber Choir came to international prominence during the Thames Diamond Jubilee River Pageant in 2012, bravely overcoming cold and rain to perform at the close of the ceremony to Her Majesty the Queen and to millions around the world. Choral singing has been at the heart of the Royal College of Music since its inception. Recordings include Holst's *Choral Hymns from the Rig Veda*, conducted by the then Director of the RCM, Sir David Willcocks. More recent performances have included JS Bach's *Easter Oratorio* and songs by Lili Boulanger. The choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. The Chamber Choir is drawn from the Vocal Faculty, and provides an opportunity to develop the skills in ensemble singing vital for future careers in music.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Flute

Ruth Harrison
 Rianna Henriques
 Caroline Wang (pic)
 Samuel Frith
 Carina Udriste (pic)

Oboe

Federico Allegro
 Cherry Kwanye
 Sasha Puller (cor)

Clarinet

Diogo Bandola
 Jasper Perry
 Tin Lok Chiu
 Connor Hargreaves
 Alice Dilley
 Ines Cabo
 Alexander McDonald (bass)
 Ricky Ng (contra)

Bassoon

Francesco Di Matteo
 Elna Bosch Jimenez
 Eva Serksnaite (contra)

Soprano

May Abercrombie
 Tia Radix-Callixte
 Olivia Carstairs
 Alexandra Cooper
 Saffron Doherty
 Lori Grainger
 Aimee de Havas
 Josephine Hawthorn
 Amy Heptinstall
 Amelia Langley
 Jessica Lawley
 Shanshan Li
 Ustinya Malinina
 Lydia Messam
 Astrid Monten
 Eyra Norman
 Natasha Oldbury
 Ceferina Penny
 Daniela Popescu
 Rebekah Scamp
 Meghan Thomson
 Faith Tucker

Saxophones

Leopoldo Mugnai (sop/alto)
 Maya Mitra (alto)
 Alex Dani (tenor)
 Lucia Breslin (bari)

Horn

Emma Edwards
 Joseph McDermott
 Jack Bradley-Buxton
 Hannah Spry

Trumpet

Edward Sykes
 Henry Morley
 Ucheena Cohen-Shah
 Becky Strentz
 Isaac Holt

Trombone

Morgan Taylor
 Max Pritchard
 Henry Newton
 Andrew Wilson
 Joe Smales (bass)
 Jonathan Lovatt (bass)

Euphonium

Pau Hernandez Santamaria
 Milly Deering

Mezzo soprano

Lily-Mo Browne
 Angelina Dorlin-Barlow
 Hannah Limbrick
 Esmee Loughlin-Dickenson
 Annie MacDonald
 Madeleine Perring
 Amber Reeves Pigott
 Georgia Ridehalgh

Tenor

Raffaele Antonaglia
 Daniel Bell
 Hugo Brady
 Samuel Harris
 Thomas Law
 Chris Mosz

Tuba

Micah Scott
 Tom Torley
 Connor Gingell

Double Bass**Timpani**

Felix Brodén

Percussion

Isaac Harari
 Guy Courtie
 Lewis Isaacs
 Juho Hwang
 Charlie Payne
 Milligan Coles Power

Harp

Frederica Campos

Piano

Iain Clarke

Italics denote section
 principals.

Bass

David Afzelius
 David Fraser
 Oliver Freyne
 Henry Godwin
 Simao Nobre
 Redmond Sanders

Personnel correct at the time of
 going to print.



STRING QUARTET COMPETITION

Tuesday 22 March, 10am

East Parry Room

STRING QUARTET COMPETITION

Tuesday 22 March, 10am, East Parry Room

Beethoven (1770–1827)	String Quartet in C minor op 18 no 4	24'
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F Mendelssohn (1805–1847)	String Quartet in E flat major	20'
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Tharros Quartet
Ugo Clement violin
Marsha Ford violin
Vanessa Hristova viola
William Lui cello

Mendelssohn (1809–1847)	String quartet no 1 in E flat major op 12	24'
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Laura Marconi	Bakekujira	16'
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Medea String Quartet
Mira Marton violin
Clara Mezzanatto violin
Joanna Patrick viola
Ada Guarneri cello

Beethoven String Quartet op 74 no 10 'Harp' 31'
(1770–1827)

Coleridge-Taylor String Quartet no 1 'Cavalry' 12'
Perkinson
(1932–2004)

Fortuna Quartet
Betania Jonny violin
Sanni Talvitie violin
Diego Bartolome Gomez viola
James Dew cello

Mendelssohn String Quartet no 2 in A minor op 13 31'
(1809–1847)

Shaw *Entr'acte* 11'
(b 1982)

Fiora Quartet
Sofia Gomez Alberto violin
Isabella Todes violin
Joseph Lowe viola
Berniya Hamie cello

Haydn String Quartet op 77 no 2 in F Major 30'
(1732–1809)

Panufnik Memories of My Father 10'
(1914–1991)

Brompton Quartet
Maja Horvat violin
Esther Park violin
Kinga Wojdalska viola
Wallis Power cello

JUNIOR FELLOW SHOWCASE

Friday 25 March, 7pm

Cotes-Burgan Atrium

Roelof Temmingh, Constant and Kit Lambert Junior Fellow

Bingen O Vis Aeternitatis 10'

(1098–1179)

Saffron Doherty soprano
Hannah Limbrick mezzo-soprano
Eyra Norman soprano
Alexandra Cooper soprano
Esmee Loughlin-Dickenson mezzo-soprano
Eddie Mead cello

Maciek Sutecki qui liberavit 7'

(b 1995)

James Parkinson trombone
Adam Thomas trombone
Ben Holford trombone
Jose Teixeira bass trombone
Eddie Mead cello
Jaclyn Rosenfeld cello
Ozgur Kaya cello

Jack Campbell Our share of night to bear 5'

(b 2000)

Eyra Norman soprano
James Parkinson trombone
Toril Azzalini-Machecler percussion
Aidan Chan piano
Arthur di Francesco piano
Cristiana Achim piano
Roelof Temmingh piano
Ilayda Oguz piano
Osman Tack piano

Ethan Lieber D Martin 4'
(b 2002)

Ethan Lieber electronics

Finn Mattingley Wide Open Spaces 5'
(b 2004)

Connor Dalton narrator

Caoime Glavin horn

Henry Wright horn

Devin Reddy horn

Zachary Hayward horn

John Griffith II Transatlantic Tides 6'
(b 1997)

Cristiana Achim piano

John Griffith piano

Rieko Makita piano

Roelof Temmingh piano

Anibal Vidal Astroza Second Souffle 8'
(b 1991)

Anibal Vidal Astroza electronics

Lucie Cure voice and lyrics

Errollyn Wallen Peace on Each 4'
(b 1958)

Saffron Doherty soprano

Hannah Limbrick mezzo-soprano

Eyra Norman soprano

Alexandra Cooper soprano

Esmee Loughlin-Dickenson mezzo-soprano

Ilayda Oguz piano

MUSEUM CONCERTS

Friday 25 March, 12.30pm

Museum Gallery

Pisendel (1687–1755)	Sonata per violino solo	8'
	<i>i Largo</i>	
	<i>ii Allegro</i>	

Taisia Sandetcaia baroque violin

Telemann (1681–1767)	Trio Sonata in D Major TWV 42:d5	10'
	<i>i Andante</i>	
	<i>ii Allegro</i>	
	<i>iii Grave - Largo - Grave</i>	
	<i>iv Vivace</i>	

Samuel Finch historical flute
Leonor Sousa Luz Da Silva historical flute
Ali Baumann baroque cello
Ceci Keiffer harpsichord

De La Guerre (1665–1729)	Trio Sonata no 4 in C Minor	9'
	<i>i Grave</i>	
	<i>ii Vivace</i>	
	<i>iii Largo</i>	
	<i>iv Vivace</i>	
	<i>v Aria Affetuoso</i>	
	<i>vi Becarre Allegro</i>	
	<i>vii Bemol Adagio</i>	

Larli Davies recorder
Samuel Finch historical flute
Ali Baumann baroque cello
Ceci Keiffer harpsichord

Quantz
(1697–1773)

Sonata for Flute and Recorder in C Major

11'

- i Affetuoso*
- ii Alla Breve*
- iii Larghetto*
- iv Vivace*

Larli Davies recorder

Samuel Finch historical flute

Ali Baumann baroque cello

Ceci Keiffer harpsichord

LEAVE THE GIFT OF MUSIC

By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at Emma.McCormack@rcm.ac.uk. Thank you.

www.rcm.ac.uk/support/legacies

PERCUSSION SHOWCASE

Friday 25 March 2022, 6pm | Amaryllis Fleming Concert Hall

Milhaud (arr Joe Parks) (1892–1974)	Scaramouche i Vif iii <i>Brazileira: Mouvement de samba</i>	6'
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Percussion Faculty

John Psathas (b 1966)	One Study One Summary i Etude	7'
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Aaron Townsend marimba, junk percussion, and digital audio

Nebojsa Zivkovic (b 1962)	To the gods of Rhythm	4'
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Gregor Thomson djembe and voice

Piazzolla (arr Fumito Nunoya) (1921–1992)	Libertango	5'
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Cheng Xin Ip marimba **Mia Sin Hang Wong** piano

Tomer Yariv	Gyro	9'
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Isaac Harari and **Toril Azzalini-Machecler** multi percussion

Bob Becker (b 1947)	Whispering Medley	6'
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Aaron Townsend xylophone

Joe Parks (b 1999)	The Music of the Conga	6'
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Joe Parks percussion

Pius Cheung
(b 1982)

Etude in E minor

4'

Lewis Isaacs marimba

Owen Clayton Condon
(b 1978)

Fractalia

5'

Lewis Isaacs, Juho Hwang, Charlie Payne and Milligan Coles-Power percussion

Following tonight's concert there will be a free performance from Constant & Kit Lambert Junior Fellow Roelof Temmingh.

Designed to showcase the beautiful new RCM Cotes-Burgan Atrium, this event offers a unique experience of hearing music by the 12th-century composer Hildegard von Bingen in an amazing acoustic, as well as some of RCM composers' most imaginative compositions, written specifically for the space.



For the benefit of musicians and audience members, please turn off your mobile phone.



Filming, recording and photography are not permitted without prior written permission.

The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

PLEASE WEAR YOUR MASK, THANK YOU

RCM FESTIVAL OF PERCUSSION

Sunday 8 May 2022, 11am | Royal College of Music

The RCM's annual celebration of percussion is back with special guest, international rock, jazz, funk and fusion drummer Benny Greb.

This year's festival also features a spectacular line-up of artists including Owen Gunnell, Anders Åstrand, RCM Drum kit professor Ralph Salmins, alumni Kizzy Brooks and Will Edwards, and members of the London Philharmonic Orchestra Percussion Section. Join us for this action-packed and family friendly festival!

For more details, visit www.rcm.ac.uk/percussionfestival

Tickets: £12; £8 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events



RCM AT ST. MARY ABBOTS

Friday 25 March, 1.05pm

RCM AT ST. MARY ABBOTS

Friday 25 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

Dowland (1563–1626)	Flow my tears, fall from your springs	5'
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Dowland	Lend your ears to my sorrow good people	4'
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Emily Rooke soprano
Augustin Cornwall-Irving lute

Holborne (1545–1602)	Pavan	4'
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Holborne	Galliard	2'
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Augustin Cornwall-Irving lute

Danyel (1564–1626)	He whose desires are still abroad	3'
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Emily Rooke soprano
Augustin Cornwall-Irving lute

Dowland	Mr Dowland's Midnight	2'
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Augustin Cornwall-Irving lute

Dowland	It was a time when silly Bees could speake	3'
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Dowland	Time stands still	4'
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Emily Rooke soprano
Augustin Cornwall-Irving lute

Dowland	Praeludium	2'
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Augustin Cornwall-Irving lute

Dowland	Shall I sue, shall I seek for grace	3'
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Dowland	Come again, sweet love doth now invite	3'
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Emily Rooke soprano
Augustin Cornwall-Irving lute

Emily Rooke

Emily Rooke is a Soprano studying for a Master of Performance degree at the Royal College of Music as a Pauline Hartley Award Holder, having previously studied at the Royal Welsh College of Music and Drama. She was a British Youth Opera 'Serena Fenwick' Young Artist for 2020/2021. Through the European Opera Academy she has studied French Repertoire at the Haute Ecole de Musique de Genève, with Baritone, Sacha Michon, and Italian Opera studies at the Conservatorio di Musica 'Luigi Cherubini' in Florence, with Tenor, Leonardo De Lisi and Early Music Specialist, Patrizia Vaccari. Emily was one of the first Vocal Animateur Interns to work with Welsh National Opera from 2019-2020, where she is trained to perform and lead workshops in a variety of settings including: mainstream and SEND schools; community chorus; and hospitals. She continues to work for WNO as a freelancer. Highlights of Emily's career so far include: performing as a soloist with the RCM Baroque Orchestra for Bach's Easter Oratorio; performing the role of 'Le Papillon' and Chorus for VOPERA's

production of *L'enfant et les Sortilèges* with London Philharmonic Orchestra; performing the role of 'Léonore' in Campra's *Les Fêtes Vénitiennes* at the Liszt Academy in Budapest, with the baroque musicians of the Haute Ecole de Musique de Genève; performing in the Choruses of *La Traviata* and *Carmen* with the Concerto Classico Opera Company in Florence,; and performing as a step-out soloist with the BBC National Orchestra and Chorus of Wales in Sir James MacMillan's *Seven Angels*. She has also sung at the Royal Albert Hall, with BBC National Chorus of Wales for the BBC Proms, and at St. John's, Smith Square, with Selwyn College, Cambridge.

Augustin Cornwall-Irving

Augustin Cornwall-Irving is a lutenist, guitarist and theorbo player from London. Having recently graduated from the Royal College of Music with a Master of Music degree as a David Laing Scholar, he is now undertaking an Artist Diploma as an Ian Evans Lombe Scholar. Recent performances include the RCM Chamber Music Series, the RCM Chamber Music Festival, Lewes Festival of Song, St Mary's Battersea, St Peter's Belsize Park, St James's Islington and St Bride's Fleet Street. In 2018 Augustin performed in the Anne Boleyn Music Book concert at the Amaryllis Fleming Concert Hall, celebrating a treasured manuscript of early 16th century music held by the RCM, and gave a lecture recital on the history of the lute as part of the RCM Guitar Festival. The following year he performed in Emma Kirkby's 70th anniversary concert at Dartington Hall in an ensemble with David Miller, Toby Carr and William Lyons, and performed for the first time with Dowland Works, accompanying Emma Kirkby and playing lute duets and solos. He has performed on the BBC Radio 3 Early Music Show, recorded at Windsor Castle, exploring the music associated with King Charles II, and also gave a solo recital for HRH The Prince of Wales during the President's Visit at the Royal College of Music.

RCM AT ST MARY ABBOTS

Concerts will resume on Friday 29th April 2022



ROYAL

COLLEGE

OF MUSIC

London

**Junior Department
End of Term Concert**

Saturday 26 March 2022, 2.30pm
Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Percussion Ensemble

Cameron Sinclair *director*
Jacques Cohen *conductor*

Chávez (1899-1978)

Toccata (1942) 11'
i Allegro ii Largo iii Allegro un poco marziale

Jordan Ashman, Nye Bayley, Stephen Brown, George Garnett,
Uma Kukreja, Tolga Mardin, Asher Saipe

Chamber Choir

Joy Hill *director*
Jacques Cohen *conductor*

Durufle (1902-1986)

Ubi Caritas 3'

Kathleen Archbold, Sophie Bainbridge, James Bennett, Rachael Best-Babayaju,
Elizabeth Bele, Alexander Bradford, Florence Buckley, Caiomhe Cleary,
Diane Comon, Cameron Eldridge, Emilia Gahan, Joe Hyam, Lucca Kelf,
Imaan Kashim, Simeon Lord, Catherine McCardel, Sophia Membery, Oli Mollett,
Maddy Napier, Jonathan Quinton, George Richardson-Jones,
Isabella-Rose Nichols, Chiara Ponticos, Miranda Robertson, Haolin Zhao

Brass Dectet & Chamber Choir

Torbjorn Hultmark *conductor*
Ben Collyer *organ*

Maxwell Davies (1934-2016)

Jubilate Deo 4'

Brass Dectet	Torbjorn Hultmark <i>conductor</i>	
Torbjorn Hultmark	A Fanfare for Ukraine 2022	1.5'
Cecilia McDowall (b1951)	Salon Argentina	6.5'

Guy Barwell, Samuel Balchin, Sophie Schofield, Charlie Clark *trumpet*
 Isaac Scheer, Henry Newton, James Parkinson, Jonathan Lovatt *trombone*
 Sarah Pennington *horn* Nona Lawrence *tuba*

Parry Voices	Joy Hill <i>director</i>	
	Jacques Cohen <i>conductor</i>	
Monteverdi (1567-1643)	Adoramus Te, Christe	3'
Jack Marley (former JD student)	Awakening (<i>first performance</i>)	5'

Rachel Best-Babayeju, Sophie Bainbridge Elizabete Bele, James Bennett,
 Alexander Bradford, Cameron Eldridge, Alexis Jagger, Jasper Jones,
 Lucca Kelf, Jemima Price, Oli Mollett, Jonathan Quinton, Miranda Robertson,
 Clementine Thompson

Wind Octet	Douglas Mitchell <i>conductor</i>	
Ruth Gipps (1921-1999)	Wind Octet op65	6'
	<i>iii Andante doloroso ii Waltz</i>	
Eugene Bozza (1905-1991)	Octanphonie	5'
	<i>i Molto moderato, Allegro</i>	

Niamh Connellan, Tom Kirby *oboe*
 Alexander Buckley, Luming Zhang *clarinet*
 Matthew Prior, Anna le Huray *horn*
 Sophie Rowdene, Julia Flint *bassoon*

Chamber Orchestra	Christopher Hirons <i>director</i>	
Bartok (1881-1945)	Divertimento Sz113	9'
	<i>i Allegro non troppo</i>	

George Richardson-Jones, Gabriella Bavetta, Aidan Choi, Almida Lile, Sussha Edwards,
 Catherine McCardel, Emily St Clair, Diane Comon *violin I*
 Imaan Kashim, Jada Marsh, Bronagh Lee, Natalie Bhak, Ana Neves, Emma Purdy *violin II*
 Florence Buckley, Polly Almond, Rocio Ortega Lopez, Anneka Vetter *viola*
 Katie Harrison, Raphael Herberg, Max Brambley, Souny Park, Riya Hamie *cello*
 Chloe Prins *double bass*

Providing humanitarian support for families in Ukraine:

The British Red Cross has launched an appeal to help the Ukrainian Red Cross to provide food, medicine, clothing and shelter, as well as first aid training in bomb shelters and, in the last few days, 15,000 litres of drinking water to villages in eastern Ukraine. You can donate here: [The British Red Cross | Worldwide Humanitarian Charity](#)

The UNHCR refugee agency is funding emergency shelters, repairs for homes damaged by shelling, emergency cash assistance, psychological support and warm clothing. Unicef, the UN's children's charity, which is helping to ensure families have clean water and food and that child health and protection services continue.

You can donate here: [United Kingdom for UNHCR \(unrefugees.org.uk\)](#)

Save the Children is providing cash assistance, food and other support to refugees crossing into Romanian and Lithuania, as well as in Ukraine itself.

Donate here: [Ukraine Appeal](#) | [Donate](#) | [Save the Children UK](#)



Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*

Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator* **Connor Stanford** *Administrative Coordinator*

John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Soloists Concert

Saturday 26 March 2022, 11am
Performance Hall

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Megan Clarke <i>cello</i> Chopin (1810-1849)	Sonata in G Minor op65 <i>iii Largo</i>	4'
Kim Mai Hua <i>violin</i> Prokofiev (1891-1953)	5 Melodies op35b <i>i Andante</i> <i>ii Lento, ma non troppo</i> <i>iv Allegretto Leggero e scherzando</i>	5.5'
Markus Sadler <i>piano</i> Shostakovich (1906-1975)	Preludes and Fugues op87 <i>no4 in G major</i>	4.5'
Emilia Gahan <i>oboe</i> Schumann (1810-1856)	Adagio op70	4'
Alice Knight, Brendan Connellan <i>horn</i> Winners of the 2020 Duo Prize Alice Knight Mozart (1756-1791)	IANVS 12 Duets for 2 Horns K487 <i>ii Menuett v Larghetto xii Allegro</i>	2.5' 7.5'
Amy Prins <i>cello</i> Goltermann (1824-1898)	Capriccio	5.5'

Many thanks to **Maria Tarasewicz** *piano*
and to the following teachers:
Gordon Fergus-Thompson, Robert Max, Leandro Silvera, Emily Sun, James Turnbull

Royal College of Music Junior Department

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